

# Shaman





# SANTANA

## Shaman



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# GUITAR TAB GLOSSARY \*\*

## TABLATURE EXPLANATION

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String ⑥, 3rd Fret    String ① 12th Fret    A "C" Chord    C Chord Arpeggiated  
String ③ 13th Fret

## BENDING NOTES

**HALF STEP:** Play the note and bend string one half step.\*

**WHOLE STEP:** Play the note and bend string one whole step.

**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.

## RHYTHM SLASHES

**STRUM INDICATIONS:** Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

**INDICATING SINGLE NOTES USING RHYTHM SLASHES:** Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

**ACCENT:** Notes or chords are to be played with added emphasis.

**DOWN STROKES AND UPSTROKES:** Notes or chords are to be played with either a downstroke

( ▮ ) or upstroke ( ▽ ) of the pick.

\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

\*\*By Kenn Chipkin and Aaron Stang



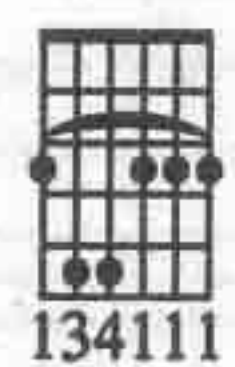
# ADOUMA

Words by ANGÉLIQUE KIDJO  
Music by ANGÉLIQUE KIDJO  
and JEAN HEBRAIL

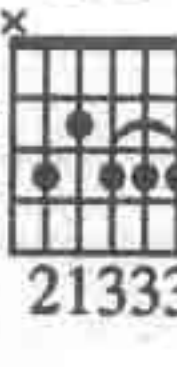
Moderately fast ♩ = 126 (♩ =  $\overset{\frown}{\text{♩}}^3$ )

Intro:

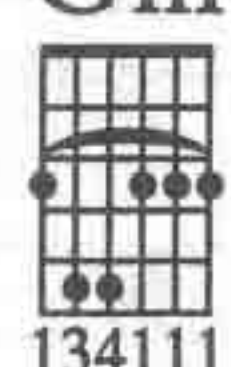
Gm



C9



Gm



C9



Keybd. ◇

Elec. Gtr. 1 (w/dist.)

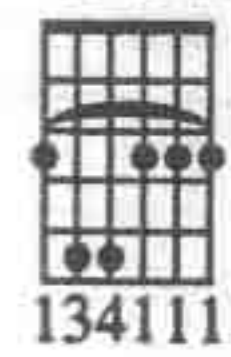
Cont. rhy. simile

*mf*

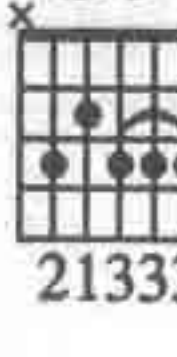
TAB

10 7 8 10 8 10 8 10 7 8 10 10 5/7 5 5

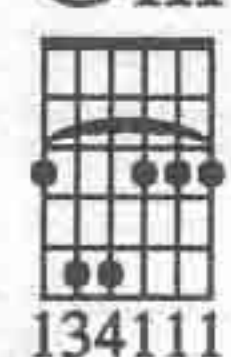
Gm



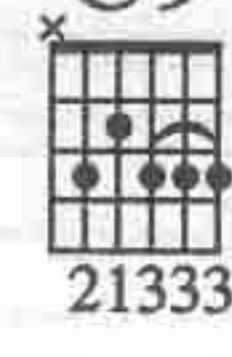
C9



Gm



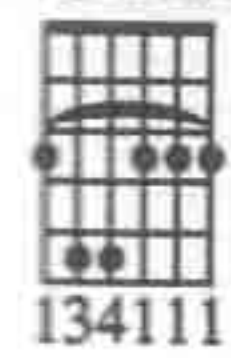
C9



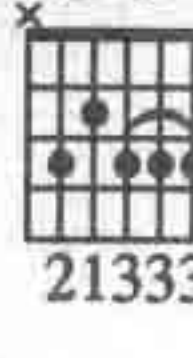
TAB

10 7 8 10 10/12 10/12 10 12 15 12 15/17 15 17 15

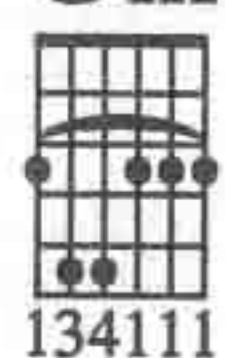
Gm



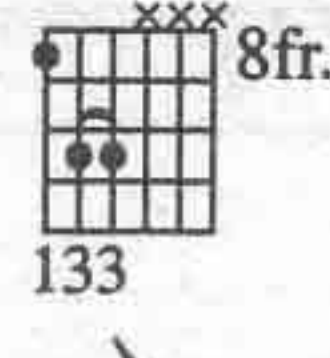
C9



Gm



C5



Elec. Gtr. 2 (w/dist.)

TAB

12 14 15 15 12 15 12 15 17 15 14 17 15 14 15 15 17 17 15 15



C9 21333 Gm 134111 C9 21333

TAB 15 18 17 15 17 15 14 12 12 12 12 14 14 12 15 15/17 17 15 15 15 15 18

Gm 134111 C9 21333 Gm 134111 C9 21333 D.S. *al Coda*

Elec. Gtr. 3

TAB 20 20 (20) 18 20 15 15 15 18 15 15 17 18 20 22 12 12 14 15 17 19 20 15 15 12 12

**Guitar Solo:**

w/Rhy. Fig. 1 (Elec. Gtr. 3) 8 times, simile

Gm7 2 3333 15fr. C9 21333 Gm 134111 C9 21333

Keybd. Coda Cont. rhy. simile

TAB 15 17 17 (17) 15 17 15 17 17



The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a guitar introduction and the first line of the song. The guitar introduction features a Gm chord (134111) and a C9 chord (21333). The first line of the song is in Gm and features a triplet of eighth notes. The score is written for guitar and includes a TAB section with fret numbers.

**Guitar Chord Diagrams:**

- C9:** Fret 2, 1, 3, 3, 3 (21333)
- Gm:** Fret 1, 3, 4, 1, 1, 1 (134111)
- C9:** Fret 2, 1, 3, 3, 3 (21333)

**Notation:**

- Guitar Staff:** Treble clef, key signature of one flat (Bb). The melody consists of eighth and quarter notes, often beamed together. It includes techniques like *grad. bend* (gradual bend) and *trem. pick* (tremolo pick). Fingering numbers (1, 2, 3, 4) are indicated above the notes.
- Bass Staff:** Bass clef, key signature of one flat (Bb). The bass line consists of eighth and quarter notes, often beamed together. It includes techniques like *grad. bend* and *trem. pick*. Fingering numbers (1, 2, 3, 4) are indicated above the notes.

**Measure 1:** C9 chord (21333). Notes: G2 (2), F2 (1), G2 (3), G2 (3), G2 (3). Techniques: *grad. bend*, *trem. pick*.




**Measure 2:** Gm chord (134111). Notes: G2 (1), F2 (3), G2 (4), G2 (1), G2 (1). Techniques: *grad. bend*, *trem. pick*.

**Measure 3:** C9 chord (21333). Notes: G2 (2), F2 (1), G2 (3), G2 (3), G2 (3). Techniques: *grad. bend*, *trem. pick*.


**Horns**

*mp* ————— *mf*

**T** 15 13  
**A** 15 15  
**B** 14 15

134111 (8<sup>va</sup>)      21333      134111

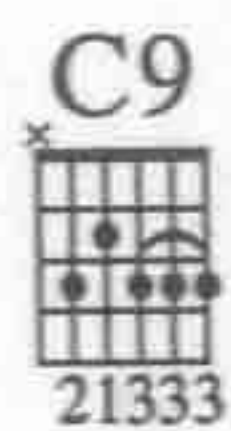


**TAB**

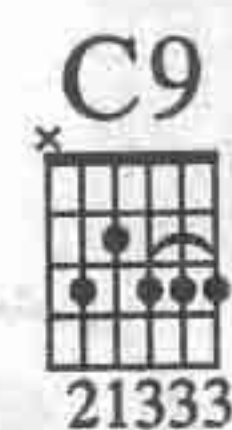
18 15 17 18 15 17 18 15 17 15 15 15 15 15 15 15 18 18 15 18 15 18 20 1 1/2 (20) 15 17 17 15 17 19

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The guitar part features a melodic line with a capo on the 3rd fret. The lyrics are: "Hello darkness, my old friend, I've come to love your light, I'm not sure if you've noticed, but I've made a few changes."





(8va)



grad. bend & release

1 1/2

1

1/2

3 3 3 3

3

15 15 17

TAB

TAB

15 15  
15 15  
14 14

Outro:

N.C.

A - dou - ma dou - ma dou - ma um A - dou - ma ke - ke - ke um A - dou - ma dou - ma dou - ma um A - dou - ma

(8va)

TAB

12 12

TAB

15 15  
12 12



Gm C9 Gm C9

134111 21333 134111 21333

*mf* 15 15 17 17 (17) 15 17 15 15 17

TAB

Gm C9 Gm

134111 21333 134111

3 3

15 15 17 18 17 15 18 17 18 17 15 17 17 15 17 17 18 18 15 15 18

TAB

Verse 1:

C9

21333

Gm

134111

Keybd. ◇

C9

21333

◇

Min nou min noun noon koun\_ Min was min ba non do\_

15 18 15 15 15 18 15 17 (17) 15 15 (15) 10 10 8 8 10 10

TAB

Horns (arr. for gtr.)

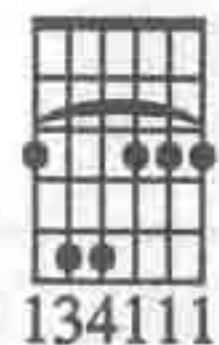
Elec. Gtr. 1 (on D.S.)

*mf* 8 8 15 17 15 15 17 17

TAB

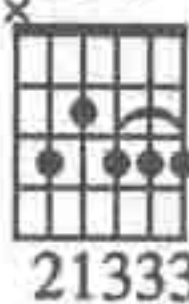


Gm



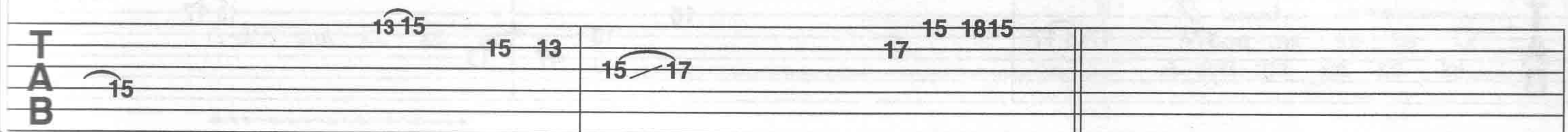
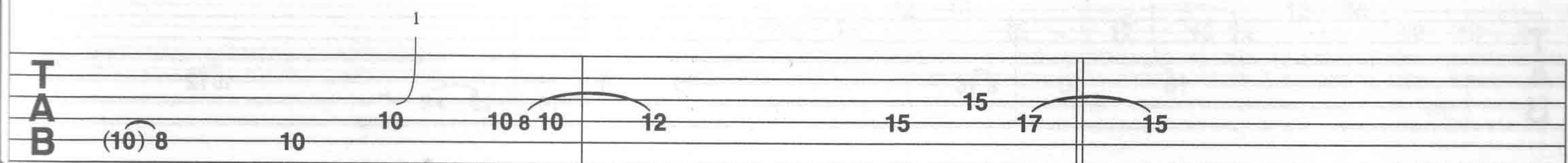
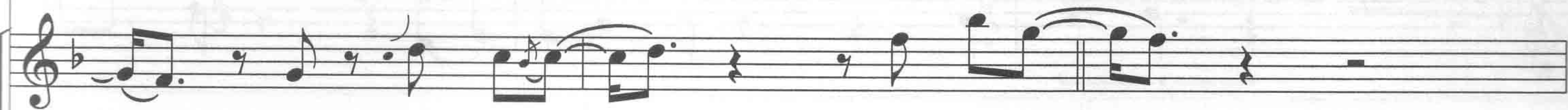
Cont. rhy. simile

C9

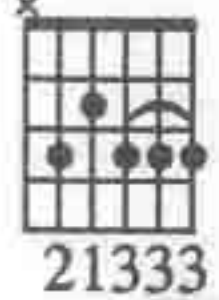


Chorus:

Gm



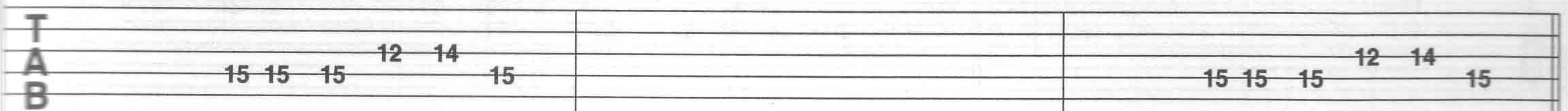
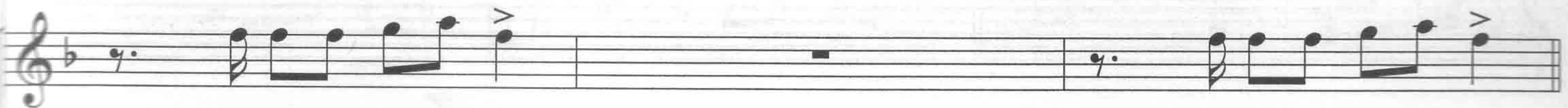
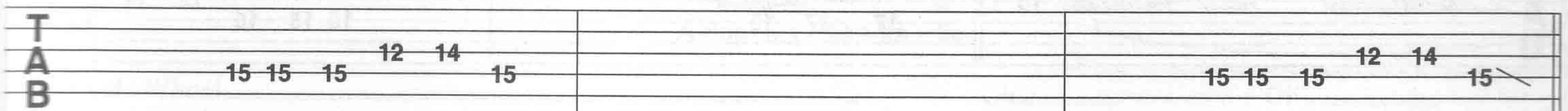
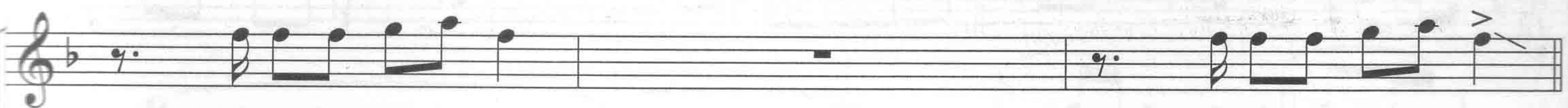
C9



Gm

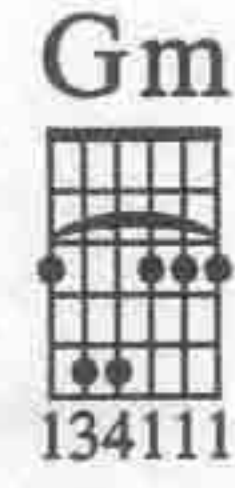
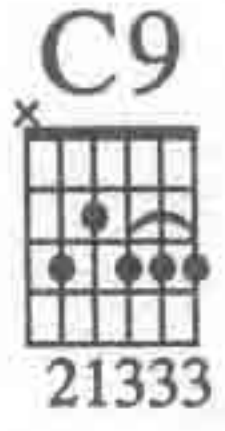
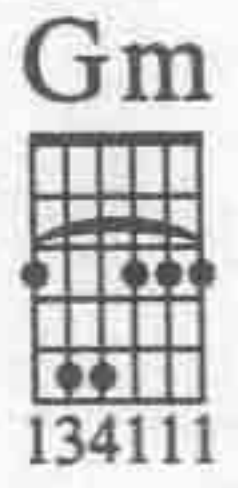


C9





## Verse 2:



Min nou min noun noon koun\_

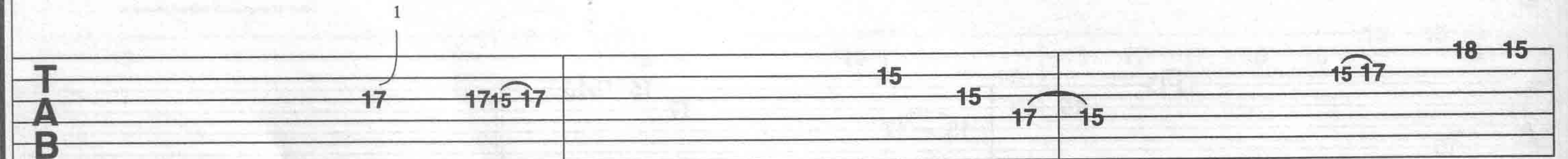
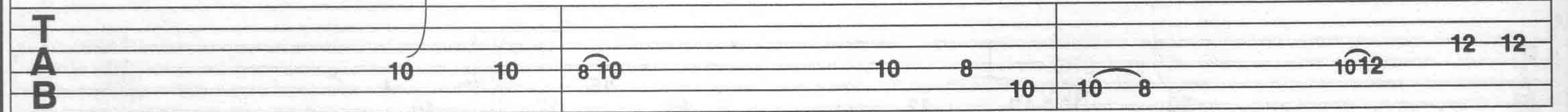
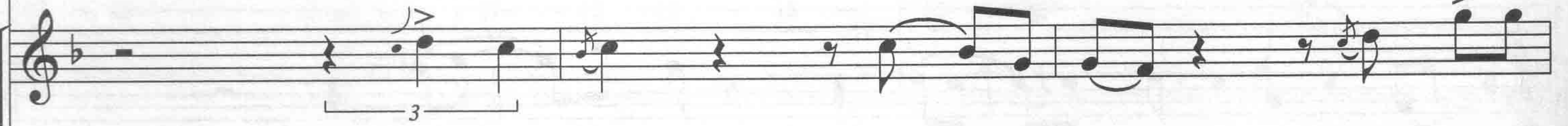
Min was min ba non do\_

Min nou min noun noon koun\_

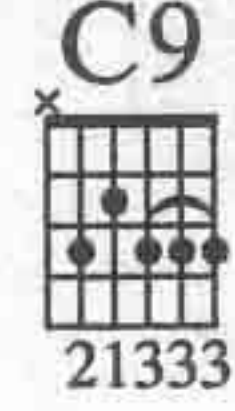
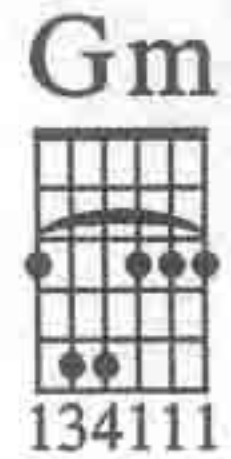
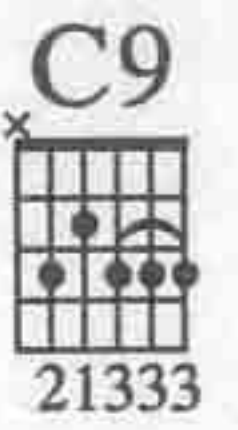
Bkgd. Vcl.: Lal - le

Lal - le

Lal -



## Chorus:

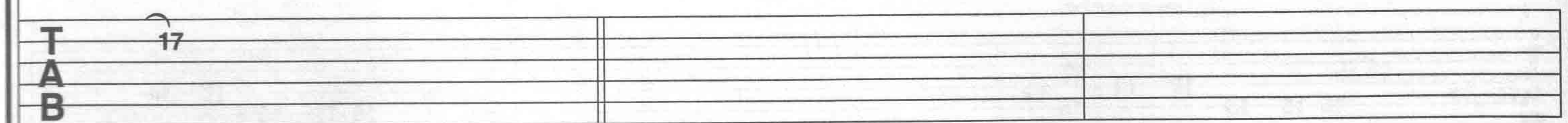
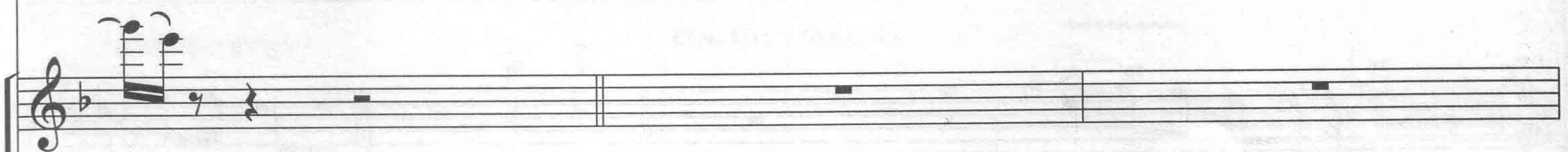
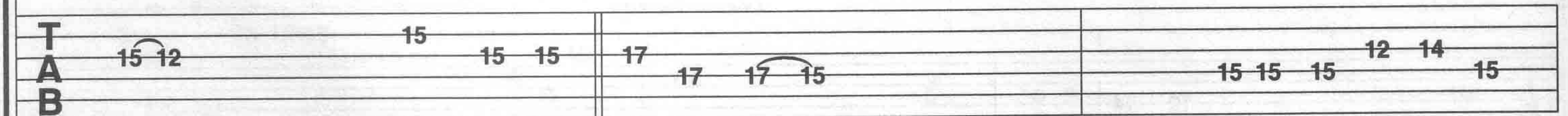


le Min was min ba non do\_

A-dou-ma dou-ma dou-ma

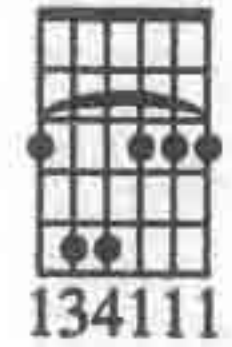
e

A-dou-ma ke - ke - ke

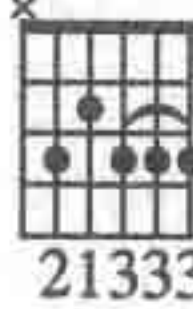




Gm



C9

Interlude:  
N.C.

A-dou - ma dou - ma dou - ma e A - dou - ma ke - ke - ke

TAB 15 15 15 12 14 15 12 15 12 12 10 12 10 8

1. A-dou - ma ke - ke - ke Oh A-dou - ma ke ke ke A-dou - ma ke ke ke

TAB 10 10

A-dou - ma ke - ke - ke Oh Oh Oh

2nd Vcl.: Whoa!

TAB 12 15 12 12 10 12 10 8 10 10 10 13 10 (10)



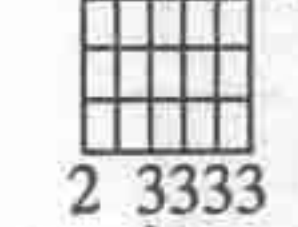
To Next Strain  
(To Chorus:)

2.

Chorus:

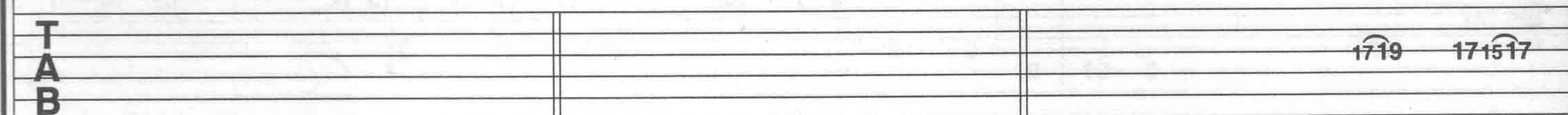
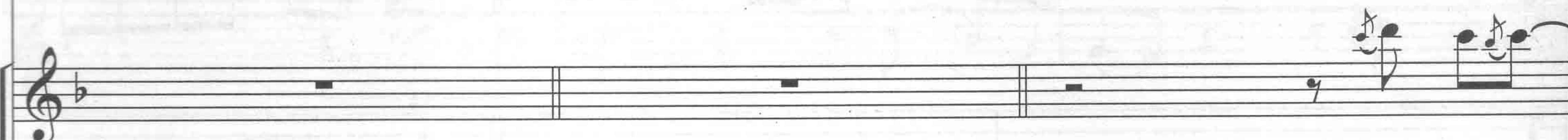
Gm7

15fr.

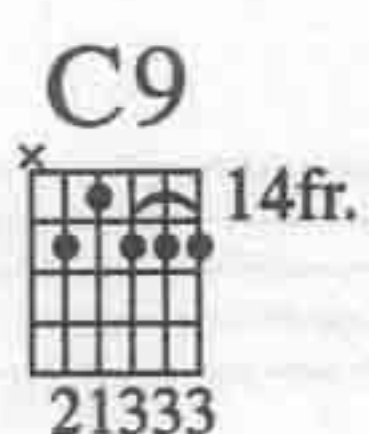
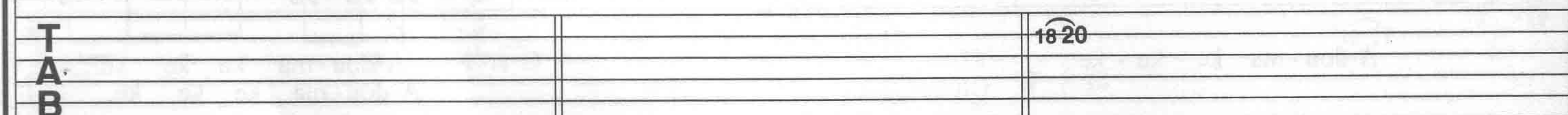
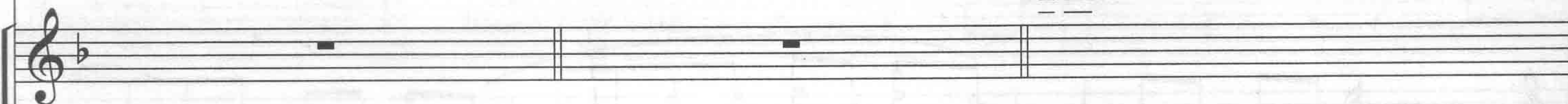
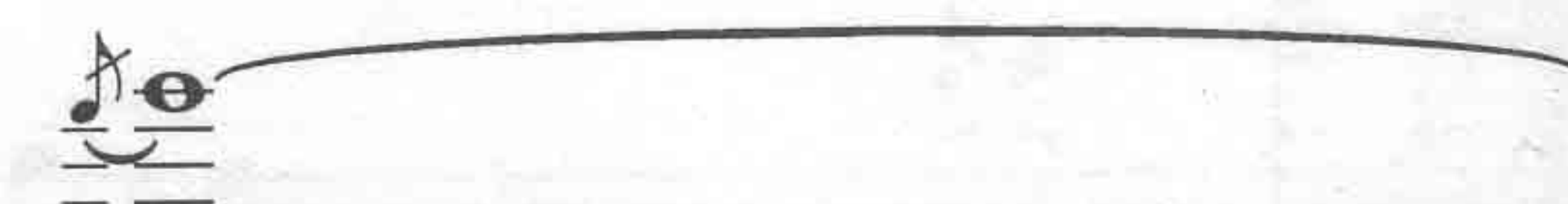


Rhy. Fig. 1

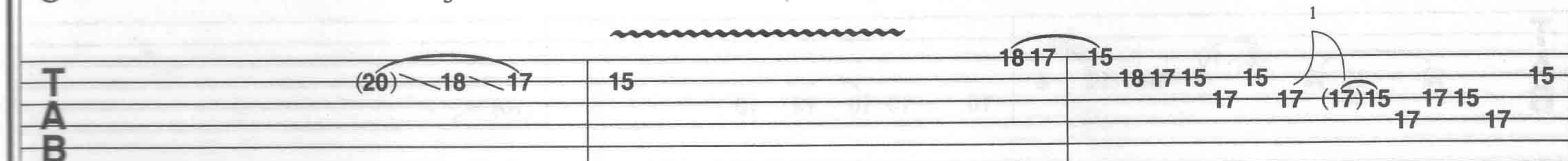
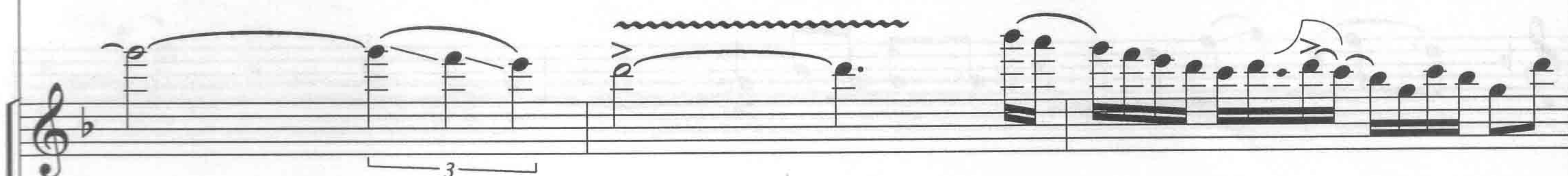
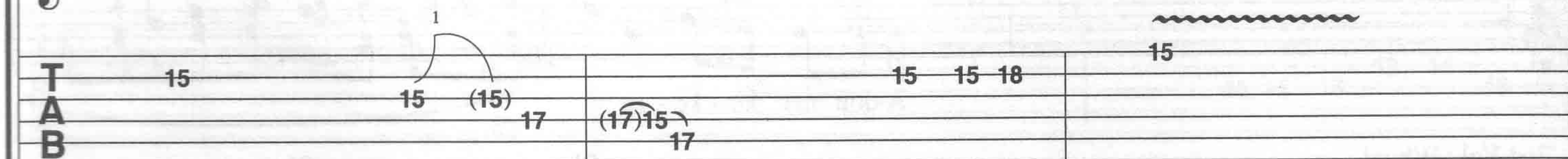
Elec. Gtr. 3 (clean-tone)



Elec. Gtr. 1 (on D.S.)

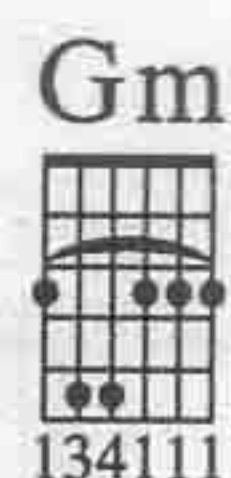
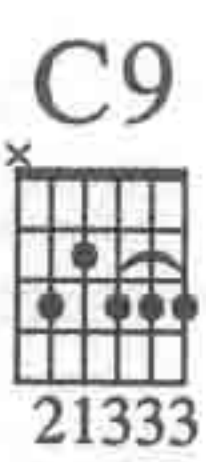


end Rhy. Fig. 1





w/Rhy. Fig. 1 (Elec. Gtr. 3) 6 times, simile



Keybd. ◇

Cont. rhy. simile

Min nou min houn\_noun koun      Min nou min houn\_noun koun      Min was min ba\_nou do

13 15 (15) 12      17 17 15      18 (18) 15

18 15 17      18 15 15      20 20 20

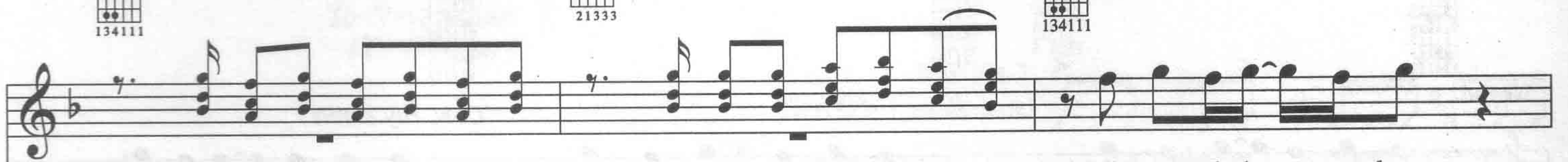
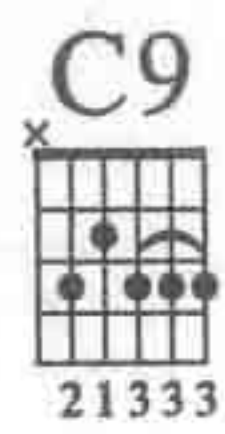
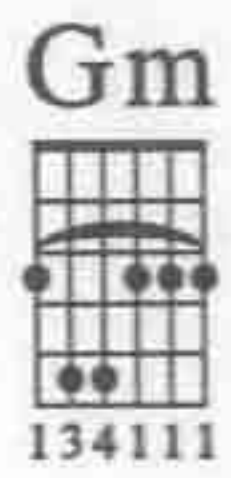
C9 (21333)      Gm (134111)      C9 (21333)

Min was min ba\_nou do (8va)      Bkgd. Vcl.: A-dou-ma dou-ma dou-ma      A-dou-ma ke-ke-ke

18 18 18 18 15      12 15 12 15 12 15 12      12 12 12 14 14 14 12

17      12 15 12 15 12 15 12      12 12 12 14 14 14 12

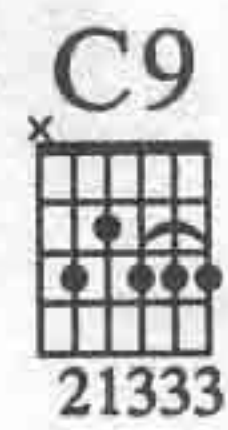
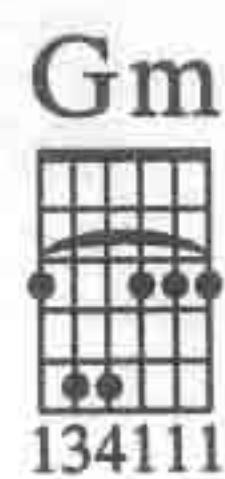
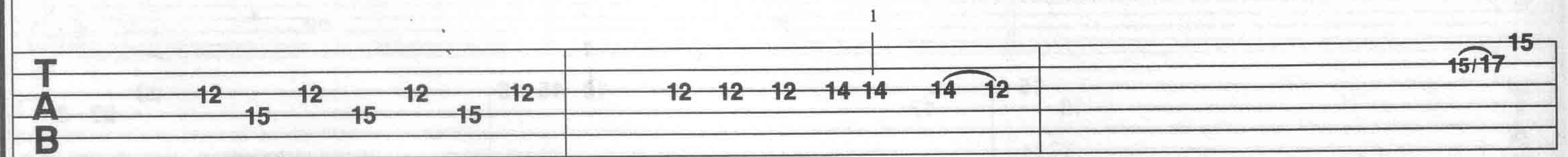
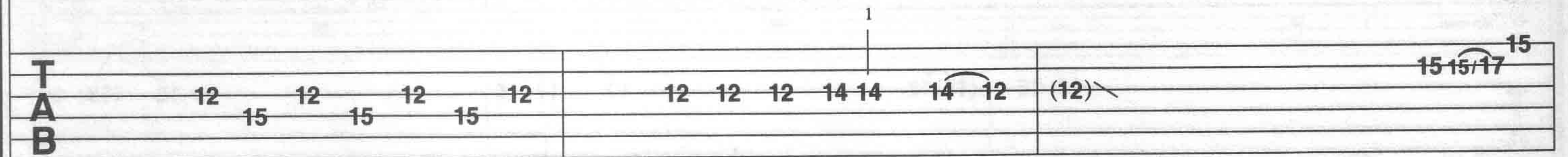




A-dou-ma dou-ma dou-ma

A-dou-ma ke - ke - ke

Min nou min houn\_noun koun



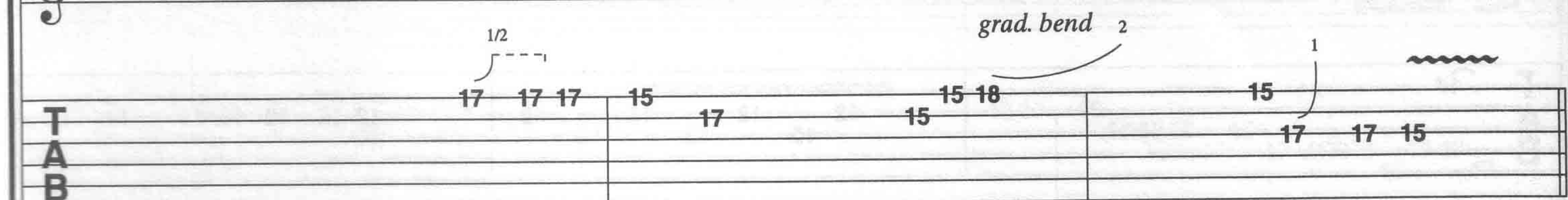
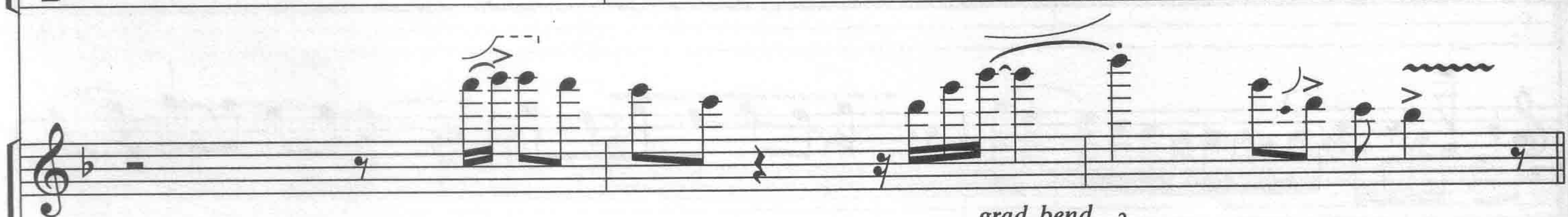
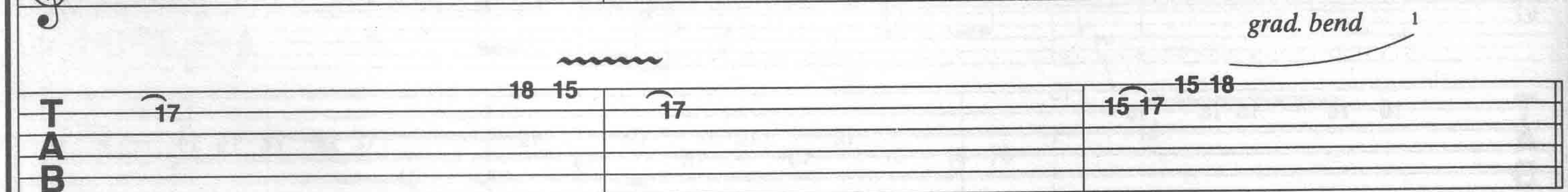
To Coda



Min nou min houn\_noun koun

Min was min ba\_nou do

Min was min ba\_nou





*Guitar Solo:*

**w/Rhy. Fig. 1** (*Elec. Gtr. 3*) 7 1/2 times, simile

**Gm**  
  
**C9**  
  
**Gm**

**Keybd.**  $\diamond$

*Cont. rhy. simile*

do

1 *grad. release* 3 1/2

**TAB** 17 17 17 17 17 17 17 17 17 17 (17) 17 17 17 15 17 15 17 15 17 17 17

**C9**  
  
**Gm**  
  
**C9**

6 3 *grad. bend* 1

**TAB** 15 18 18 17 15 18 18 17 15 18 18 17 15 18 18 17 15 18 18 17 15 18 18 18 18 18 18 18 18

15 12 (0)

**Gm**  
  
**C9**  
  
**Gm**

*hold bends*

1 1 1

**TAB** 18 18 18 18 18 18 18 18 18 18 (18) 18 18 17 15 18 17 15 15 17 18 15 17 15 18 18

**Horns**

**TAB** 13 15 15



# NOTHING AT ALL

Words and Music by  
ROB THOMAS and CORI ROONEY

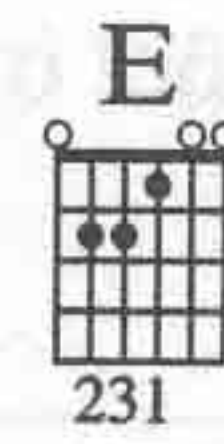
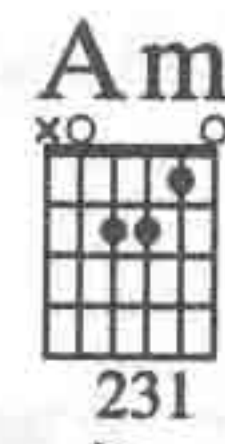
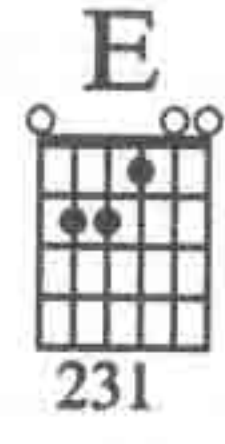
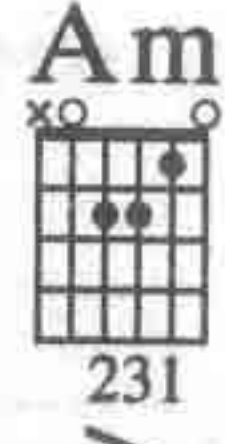
All gtrs. tune down one whole step:

⑥ = D    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D

Freely

Intro:

Acous. Gtr. 1  
(nylon-string)



*mf*

TAB

5 5 7 8 8 7 5 7 8 7 8

Acous. Gtr. 2 (nylon-string)

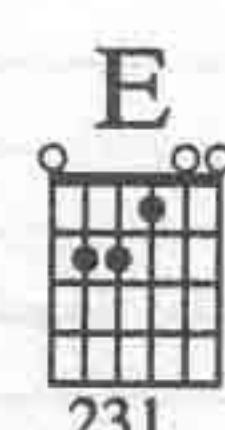
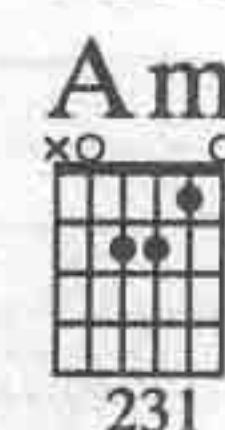
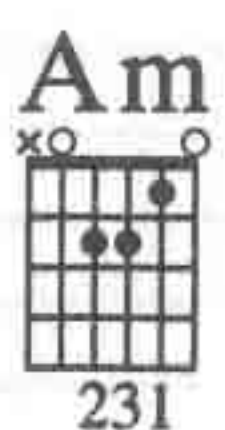
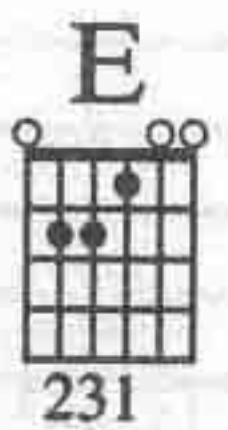
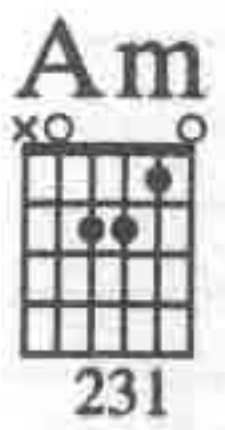
*mf*  
hold throughout

TAB

1 0 0 1 2 2 0 0 2 2 0 1 0 0 2

Moderately ♩ = 90

Verse 1:



Acous. Gtr. 2



I am a vic-tim of\_ my time,.

*mp*

TAB

5 7 8 10 8 7 8 5 7 8 7 5 5 5 5 8 5 8 7/9 5 5 5 7 5 7

Cont. in slashes

TAB

1 0 0 1 2 2 0 0 2 0 1 2 2 0



26

D9/F# F Am G D9/F# F E

(8va)

TAB

20 17 17 17 17 17 17 17 20 17 17 19 20 22 17 17 20 19 17 17 17 20 17 20 17 17 17 19

Am G D9/F# F

Yea.  
Bkgd. Vcl.: Ah, ah, Oh, Oh.

(8va)

TAB

*Outro Chorus:*  
w/Rhy. Fig. 2 (Acous. Gtr. 3) *simile*

Diagram showing fingerings for Am and G chords. Am: x (open), 2 (1st fret), 3 (2nd fret), 1 (1st fret). G: 3 (3rd fret), 2 (2nd fret), 4 (4th fret).

**E**

231

w/Rhy. Fig. 2 (*Acous. Gtr.* 3) *simile*

**A<sub>m</sub>**

231

**G**

32 4

oh. \_\_\_\_\_

that I can't

2nd Vcl.: Is there noth-ing at all\_

*grad. release*

TAB

19 17 19 :7 19 17 19 17 | 19 (19) 17 19 17 19 17 : 19 17



*Start Fade*

F 134211

Am 231

G 32 4

F 134211

E 231

do to turn\_ your heart?\_

Is there noth-ing to lean\_on

that could help e-rase\_ the scars?

Bkgd. Vcl.: Te\_ quier-o,

8va-----

TAB

17 19 17 19 17 17

19

17 17 19 19 19

17 17 19

Am 231

G 32 4

F 134211

E 231

Yeah.

me quier - o.\_\_\_\_\_

And I could use a lit - tle strength\_ be - fore\_ I fall.\_

8va-----

TAB

20

19 22 20 19 20

20 19 17

20 17 20 17 19 20 17 19

Dm 241

E 231

*Repeat and fade*

Is there noth-ing at\_ all?\_

8va-----

TAB

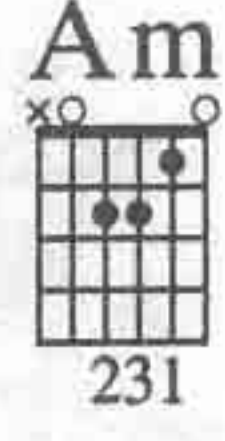
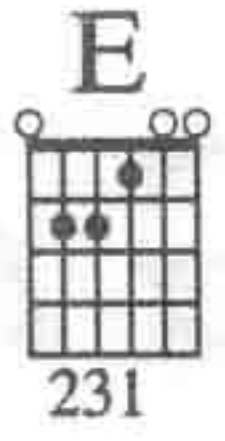
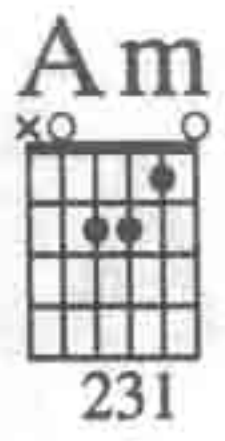
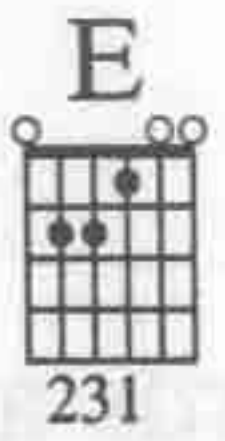
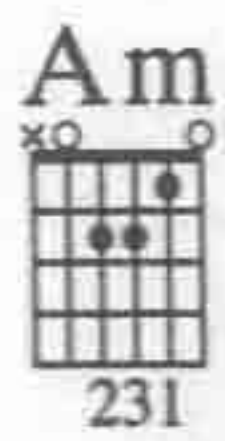
20

19 20 22 20 22

22 22 22 22

17 20 22 20

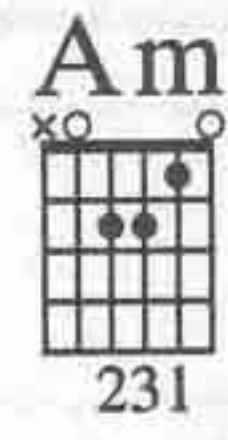
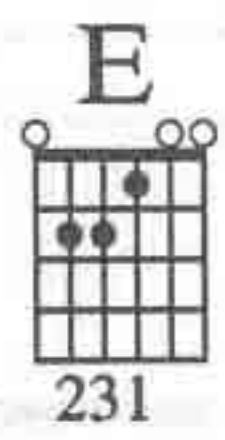
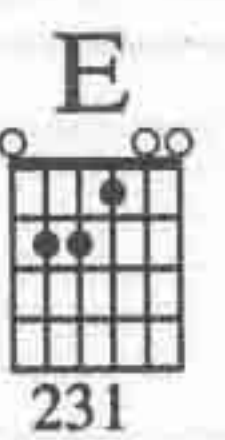
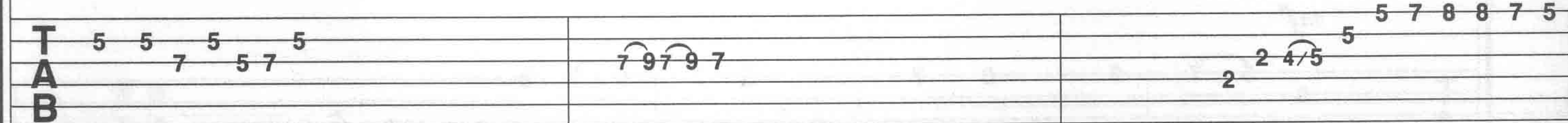




a prod-uct of\_ my age.\_ There was no\_ choos-ing my\_ di - rec - tion.\_



*mf*

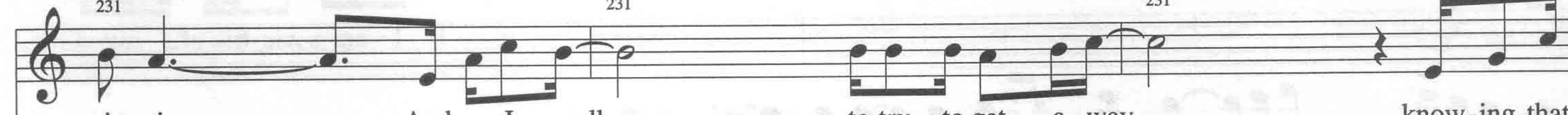
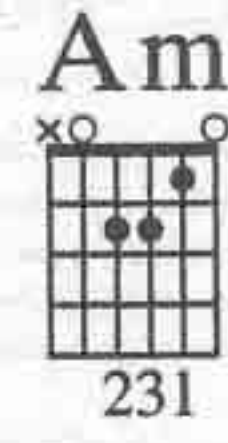
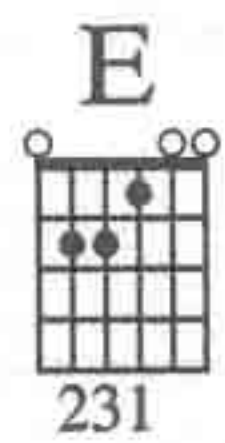
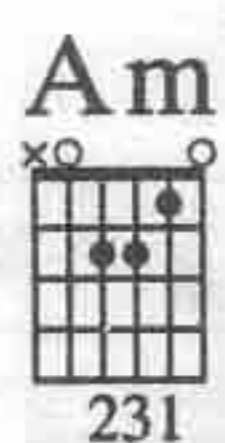
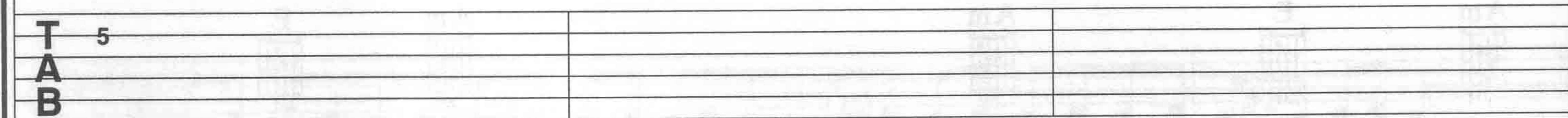
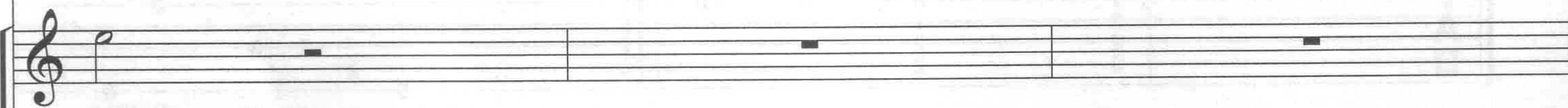


*Cont. rhy. simile*

*Cont. in notation*

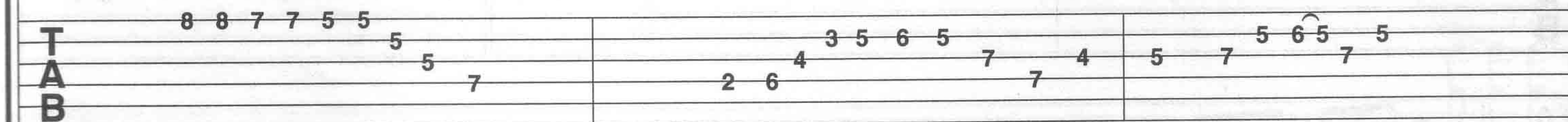
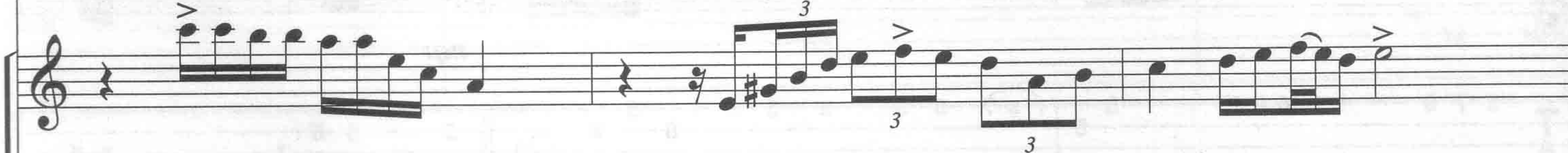


I was a ho - ly man\_ but now with all my trials\_ be - hind\_ me,\_ I am weak in\_ my con -

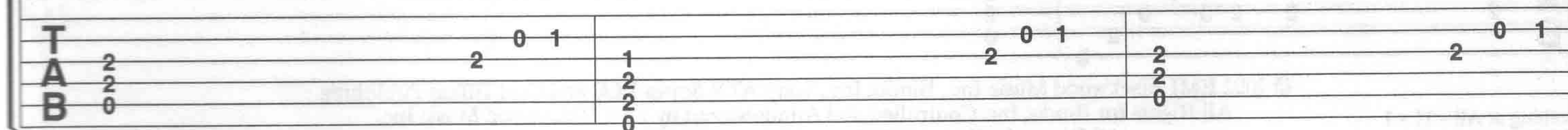
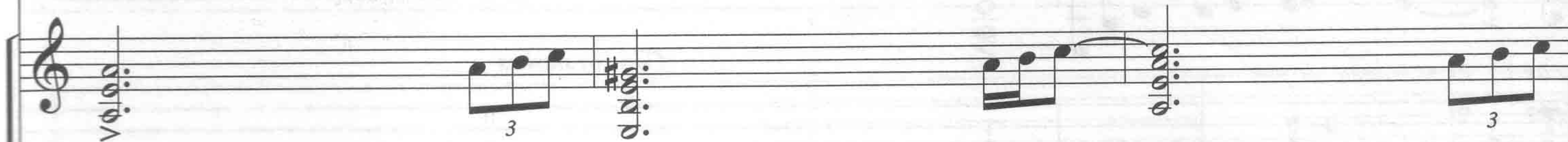


vic - tion.\_ And so I walk\_ to try to get a - way,\_ know-ing that

**Acous. Gtr. 1**



**Acous. Gtr. 2**





E Am E

231 231 231

some-day I'll fi-nal-ly have to face\_ the fear that will come\_ from know-ing that\_ the one\_

5 7/9 7 7 5 4 5 4 7 7 7 6 4 7 5 6 5 7 5

1 0 0 2 0 1 2 0 1 0 0 0 0 0 2 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am G F E

231 32 4 134211 231

\_ thing I had left was you\_ and now you're gone

7 5 4 5 4 5 4 7 7 7/9 7 6

Acous. Gtr. 3 (steel-string) dbld. by Acous. Gtr. 2

*mf* hold throughout

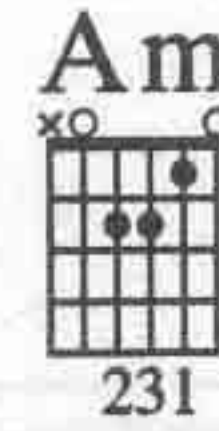
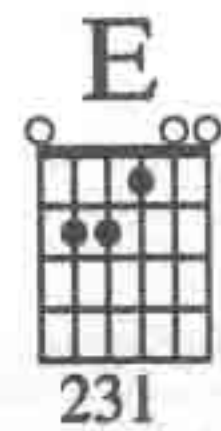
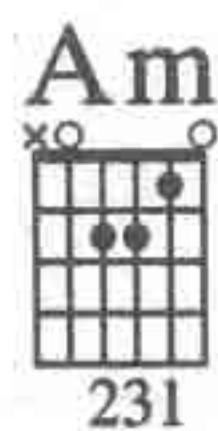
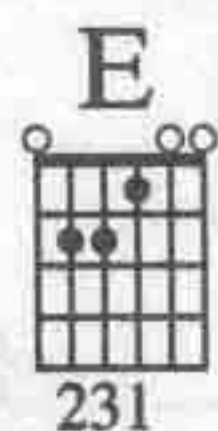
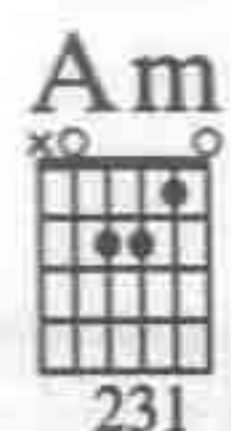
Cont. in slashes

0 1 2 2 0 3 3 3 2 1 2 1 3 1 0 2 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

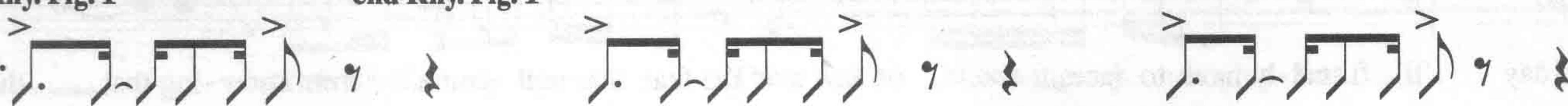
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1



*Interlude:*

Rhy. Fig. 1

end Rhy. Fig. 1

Acous.  
Gtr. 3

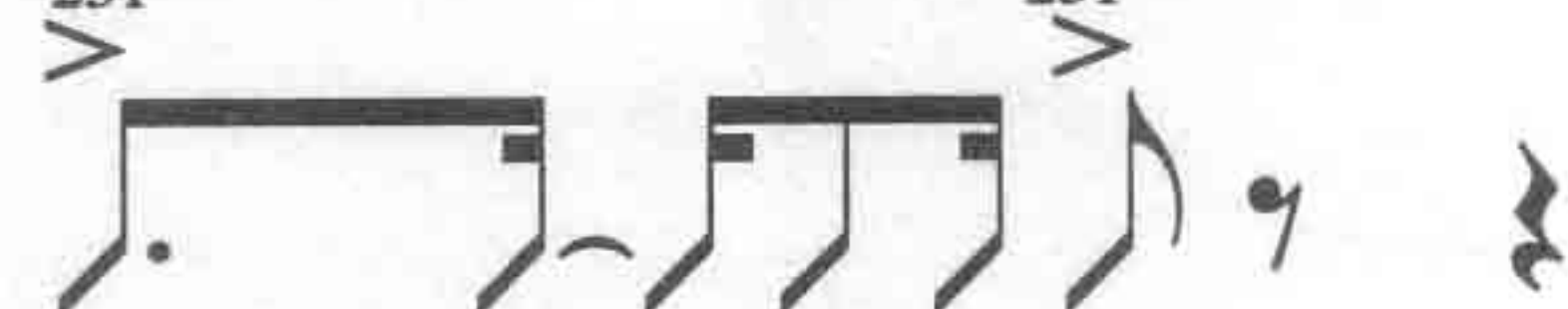
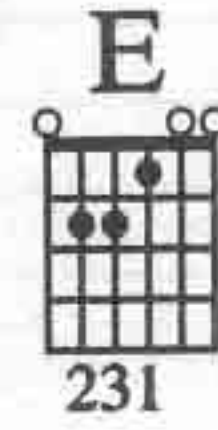
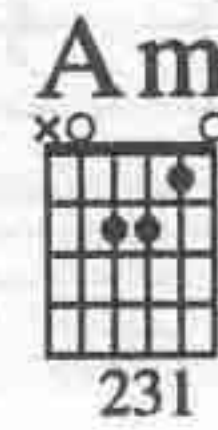
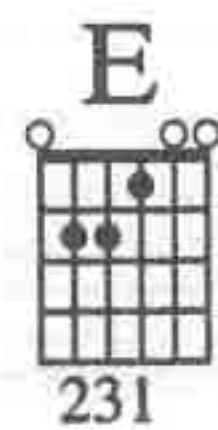
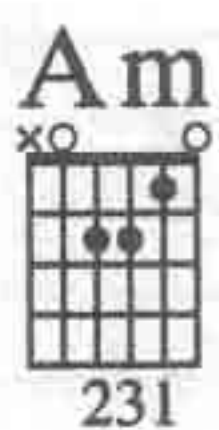
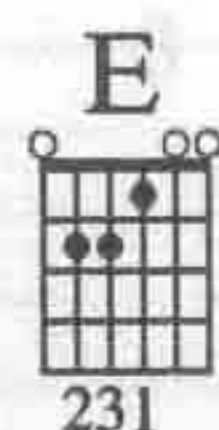
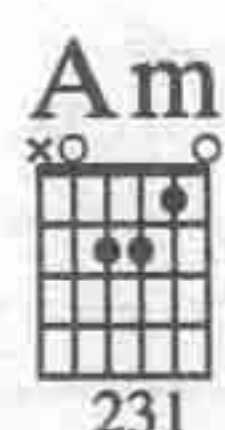
5 5 7 8 7 8

5 7 7 5 7

5 4 7 5 4 5

*Verses 2 & 3:*

w/Rhy. Fig. 1 (Acous. Gtr. 3) 7 times, simile



2. You were a vic-tim of\_ my crimes,\_\_\_\_\_ a prod-uct of\_ my rage..  
 3. I am a vic-tim of\_ my time,\_\_\_\_\_ a prod-uct of\_ my age..

*Acous. Gtr. 1 (Verse 2 only)*

3

4 5 4 7

2 3 2 0 3 2

0

7 4 5 5 4 5 4

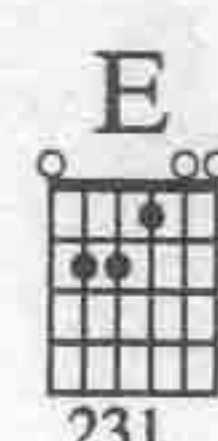
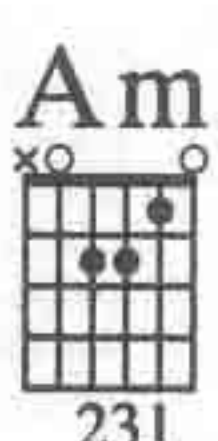
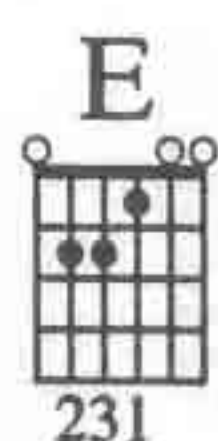
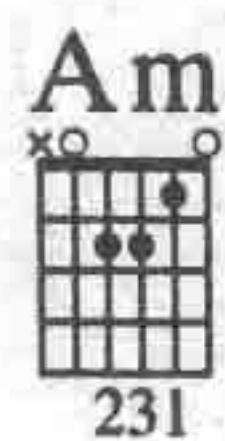
*Acous. Gtr. 1 (Verse 3 only)*

3/5 5 5 5 7

7 7

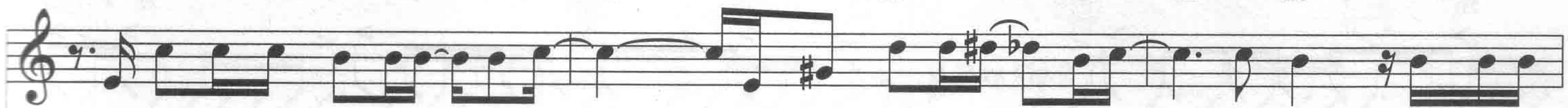
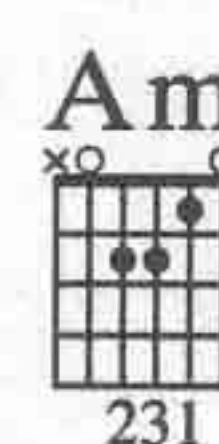
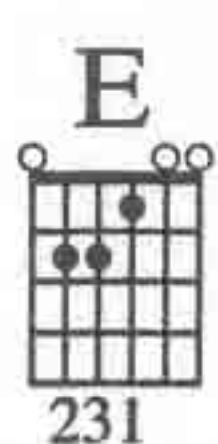
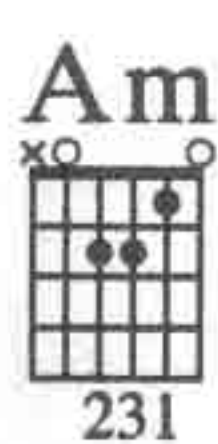
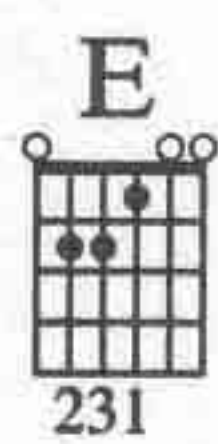
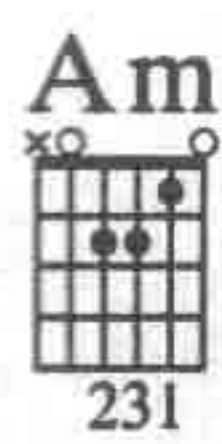
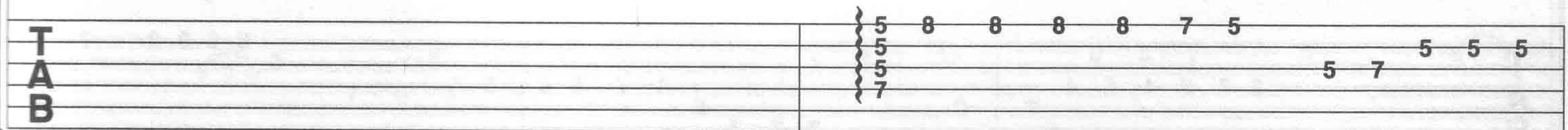
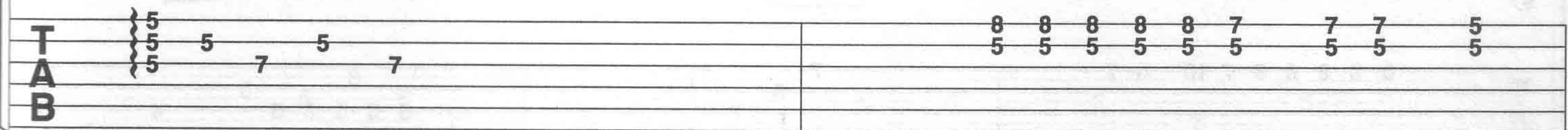
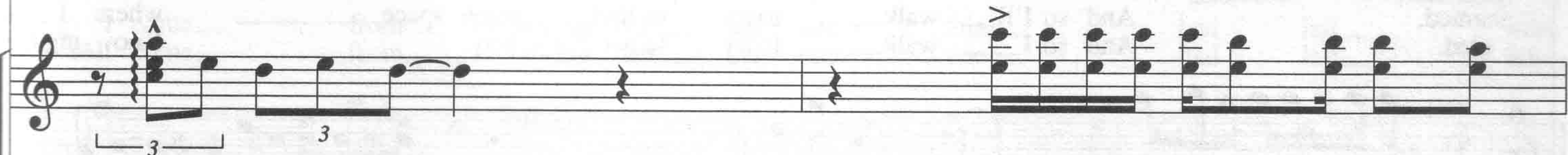
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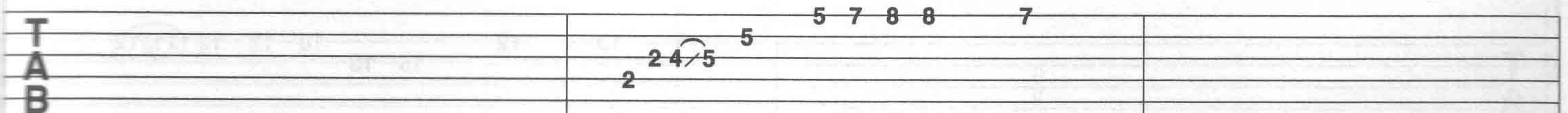
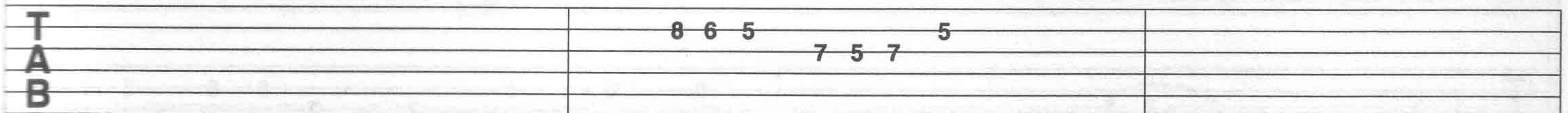


You were a beau - ti - ful dis - trac - tion.  
You a-lone are my ob - ses - sion.

Yeah.  
Hey.



See, I kept you locked a-way\_out-side and let mis-er-y pro-vide. And now I am a -  
See, you were the one I left\_ be - hind, you've been heav-y on my mind. It's been a lone-ly road I've trav-





Acous. Gtr. 3

Am

G F E

Am

G F

shamed. And so I'll walk to try to find some space where I can  
eled. And so I walk to try to get a - way. Know-ing that

8 8 8 8 8 7 10 8 7

7 5 7

5 5 5 5 5 5 4 7

3 3 3

5 7 5 4 5 4 7

6 7 7 7 6 4 7 5 4

5 7 5 8 8 8 8 7 5

E

Am

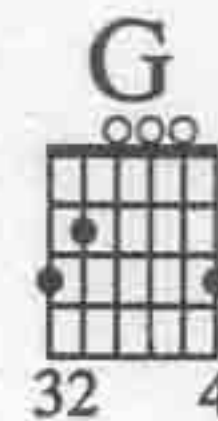
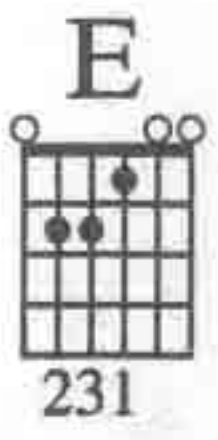
G F

be a - lone to live with my mis - takes. And the fear fear that  
some - day I'll fi - n'ly have to face the fear that

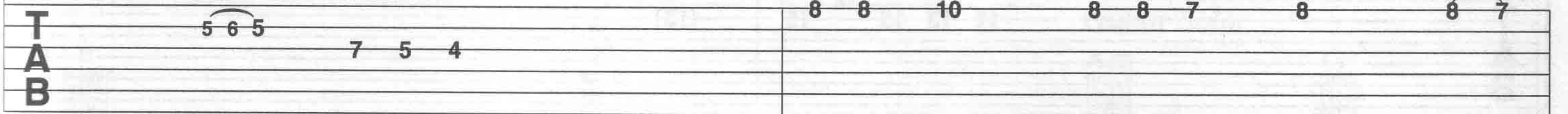
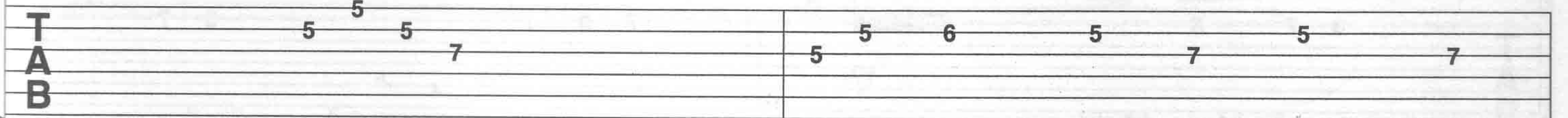
8 6 5 7 7 5 6 5

15 13 12 15 13 10 12 13 12 13 12

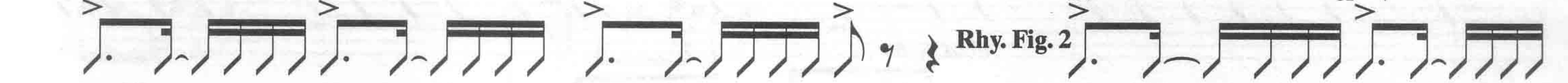
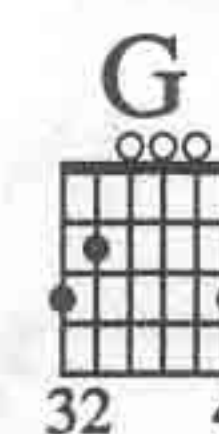
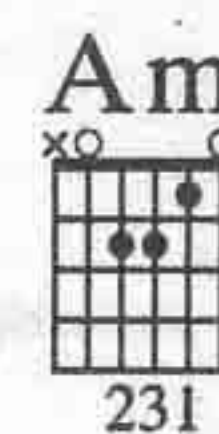
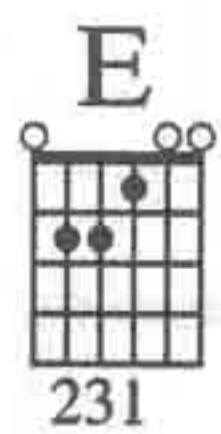




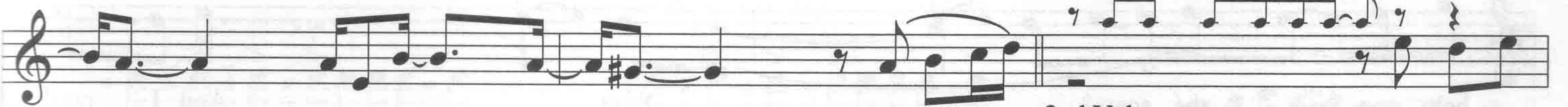
will come from know-ing that the one thing I had left was  
will come from know-ing that the one thing I had left was



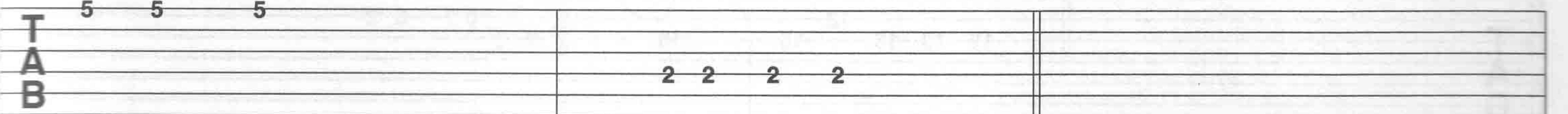
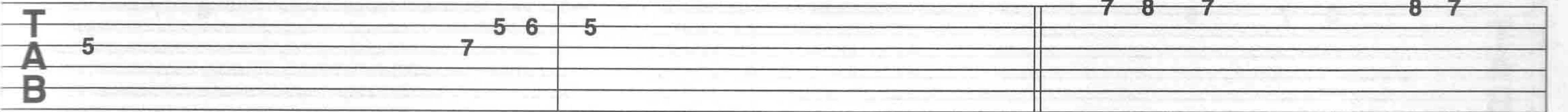
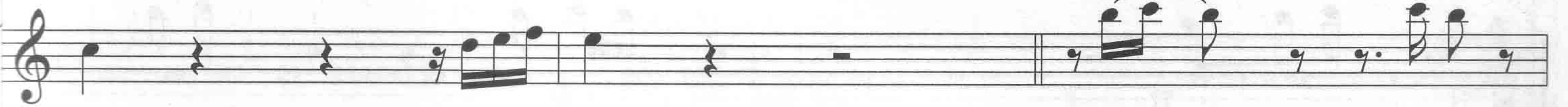
Chorus:



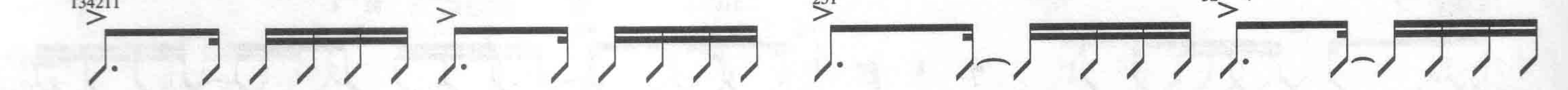
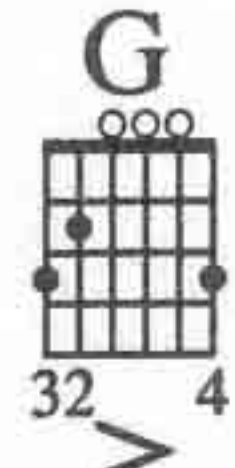
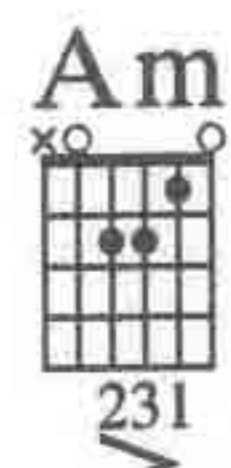
Rhy. Fig. 2



you and now you're gone. Hey. 2nd Vcl.: Is there noth-ing at all that I can  
you and now you're gone. Oh!



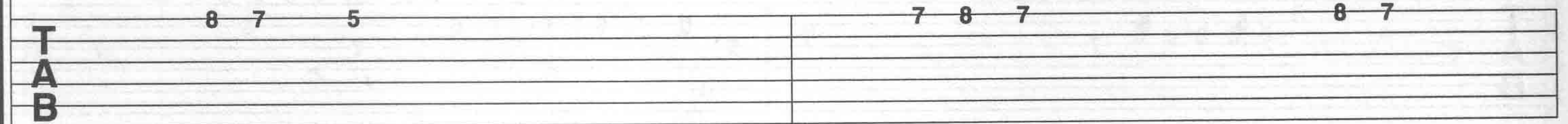




do to turn\_ your heart?\_

Is there noth - ing to lean\_ on

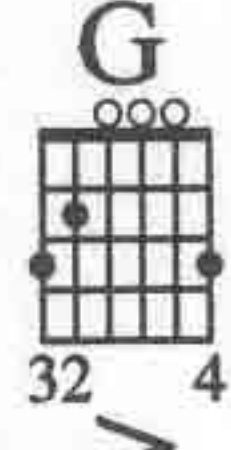
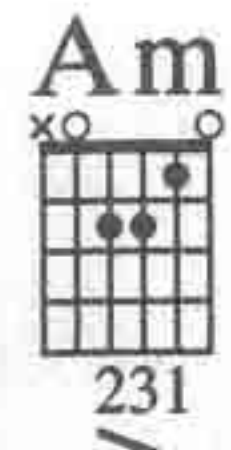
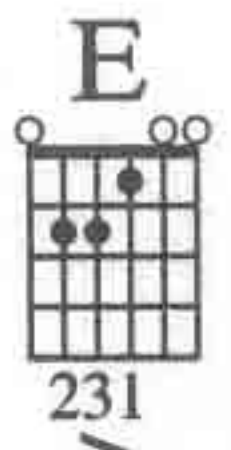
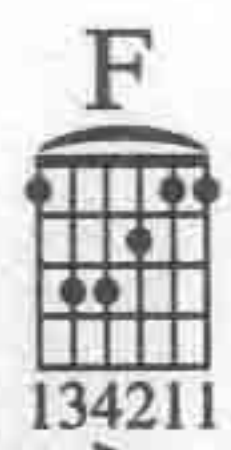
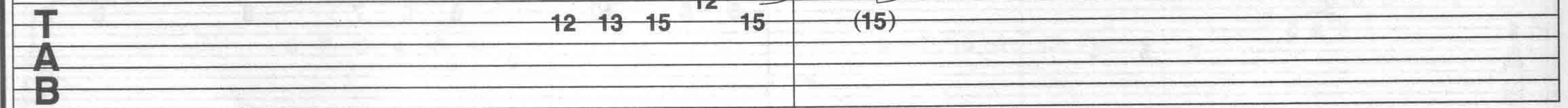
that could



Elec. Gtr. 1 (w/dist.)



*mp*



\*dble. 8vb -

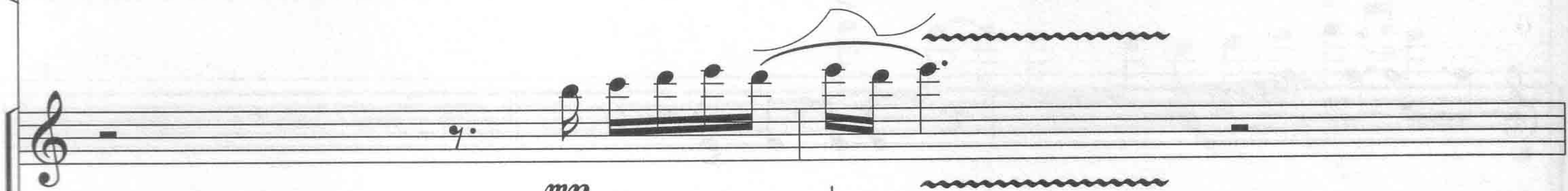
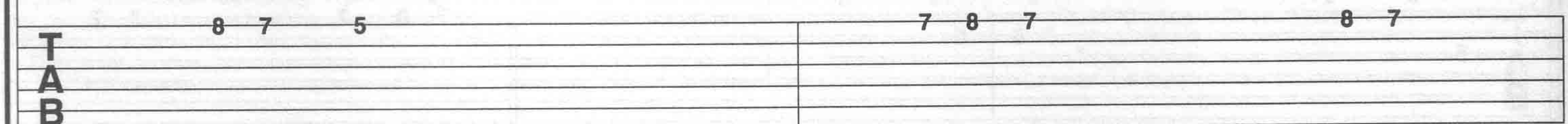


help e - rase\_ the scars?\_

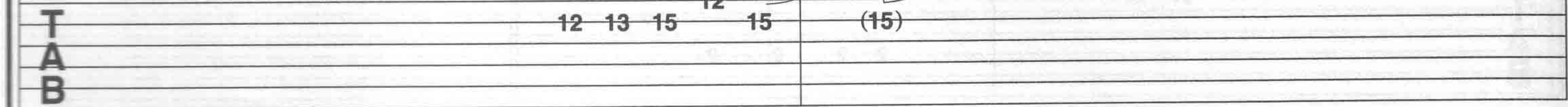
Yeah.

And I could


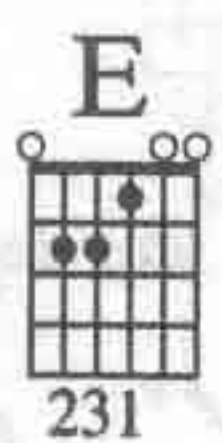
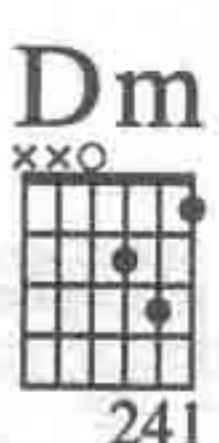
Bkgd. Vcl.: Te\_ quier - o, me quier - o.\_



*mp*





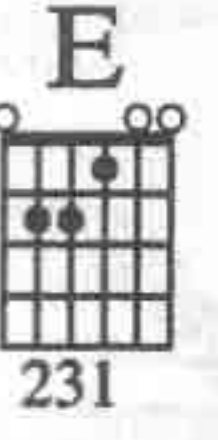
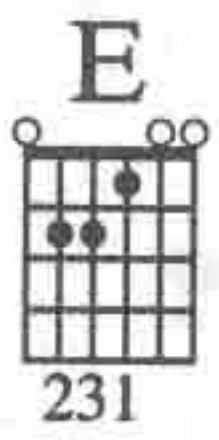
use a lit - tle strength\_ be - fore\_ I fall. Is there noth - ing at\_

8va-----

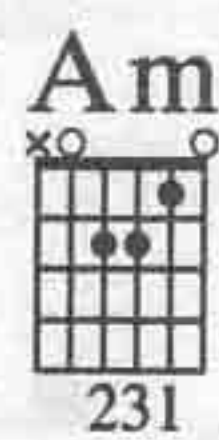
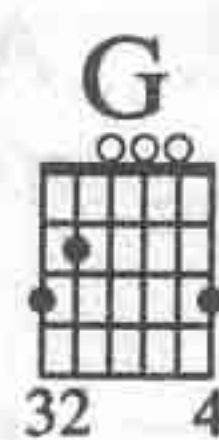
*mf*

8 7 5 17 19 17 18 17 17 19 20

TAB

1.  end Rhy. Fig. 2  
 2. 

Guitar Solo:

Am  G 

all? all?

(8va)-----

8va-----

22 22 22 22 22 22 22 22 22 22 22 22 22 22 17 17 19 20 19 17 17 17 17 17

TAB

Acous. Gtr. 1

P.M. -----

2 3 20 3 2

TAB



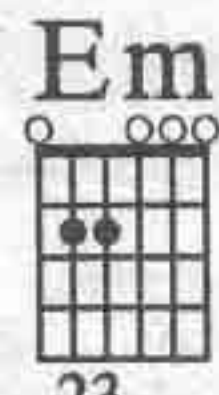
# THE GAME OF LOVE

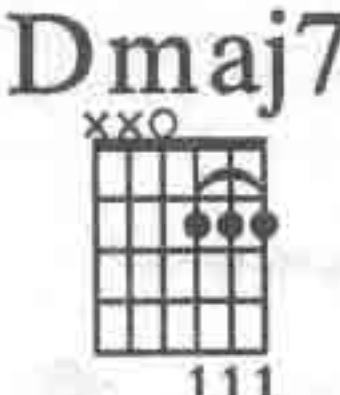
Words and Music by  
ALEX ANDER and RICK NOWELS

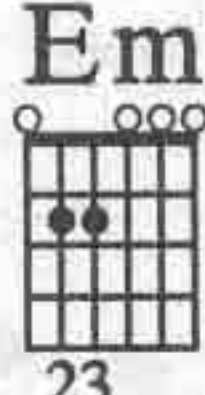
Moderately fast ♩ = 120

Intro:

\*Acous. Gtr. 1 & Piano

Em  23

Dmaj7  111

Em  23

Cont. rhy. throughout simile


Elec. Gtr. 1 (w/dist.)

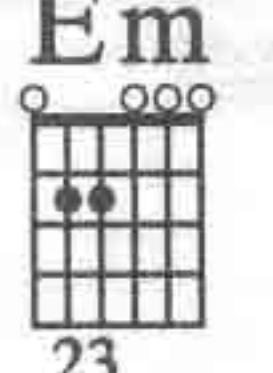
*mf*

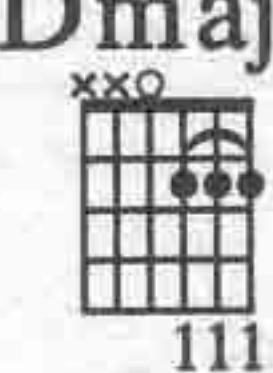
5 7 (7) 5 10 (10) 7 10 12 10 10 10 10 10 12

TAB

\*Composite arrangement.

Dmaj7  111

Em  23

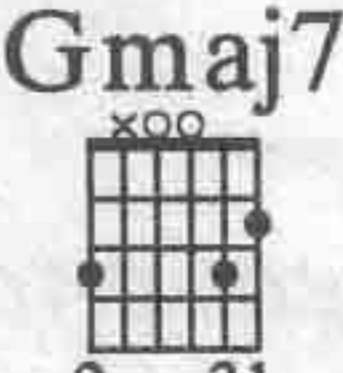
Dmaj7  111

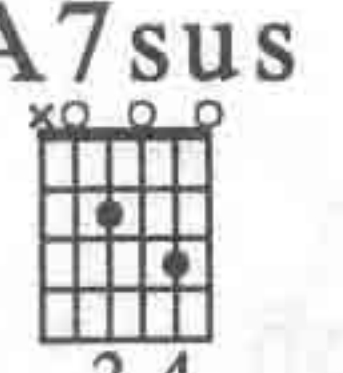
rake ---

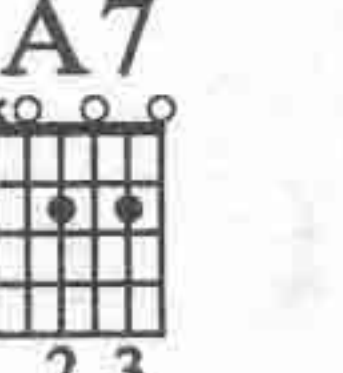
10 12 10 12 10 (10) 12 7 9 7 9 11 x 7 10 (10) 7 10

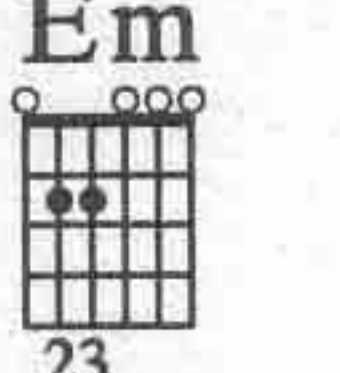
TAB

Verse:

Gmaj7  2 31

A7sus  2 4

A7  2 3

Em  23

1. Tell me  
2. This,

10 10 10 10 10 12 12 (12)(12) 12 (12) 10 12 10 10 12

TAB



**Dmaj7**  **Em**  **Dmaj7** 

— in this game of love. — It's all in the game of love.

lit - tle bit of that.

**end Lead Fig. 1**

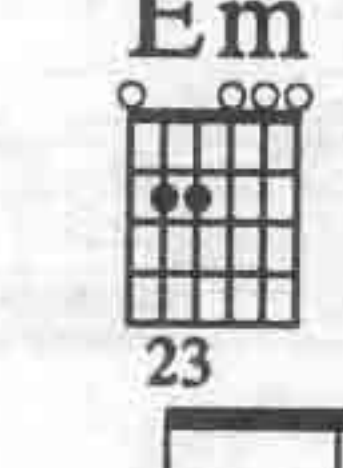

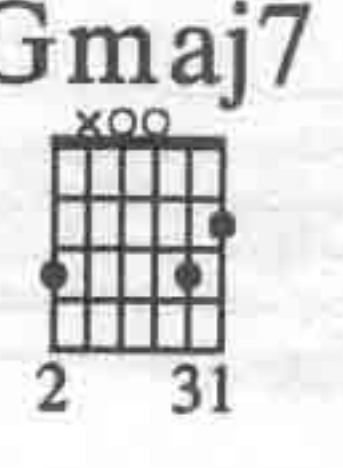
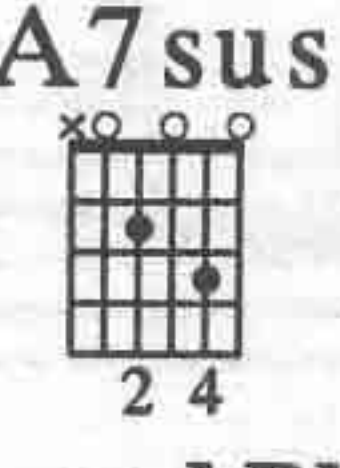
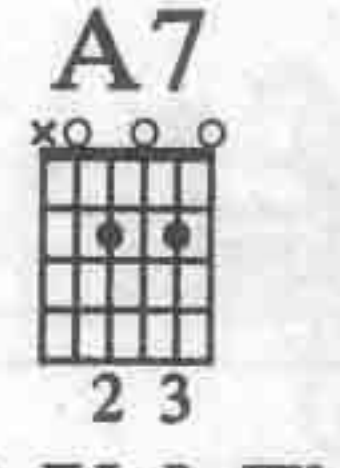
**TAB**

14 14 14 14 14 12 15 14 14 14 14 14 12 17

**TAB**

(7) 9 9 9 7 (7) 9 17 19 17 17

w/Lead Fig. 1 (Horns) 4 1/4 times, simile

**Em**  **Dmaj7**  **Gmaj7**  **A7sus**  **A7** 

Let's play the game of love.

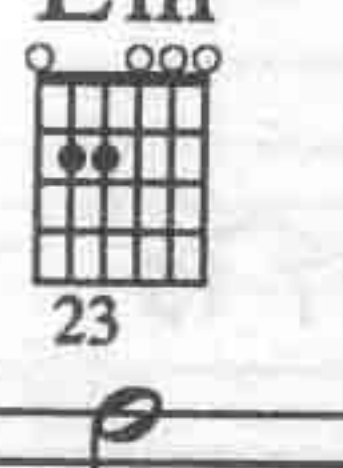
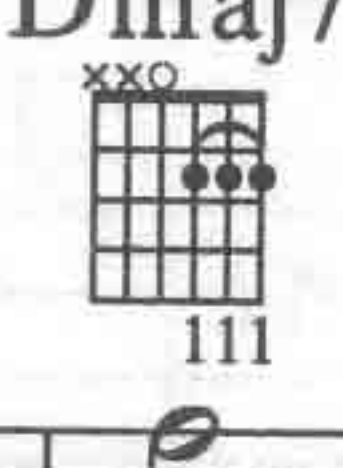
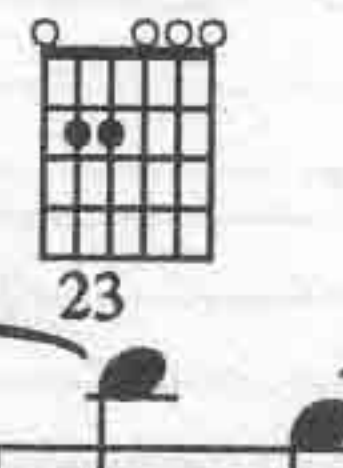
Lit-tle bit of laughs, a lit-tle bit of pain.

**end Bkgd. Vcl. Fig. 1**

**TAB**

15 17 15 14 16 14 (14) 16 15 17 17 14 17 14 17 14 17 14 14 14 17 17 15 17 16 16

w/Bkgd. Vcl. Fig. 1 (1 1/2 times, simile)


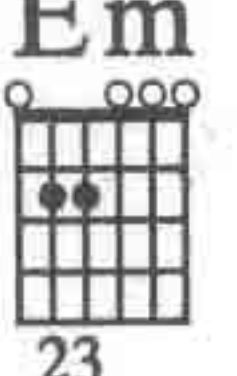
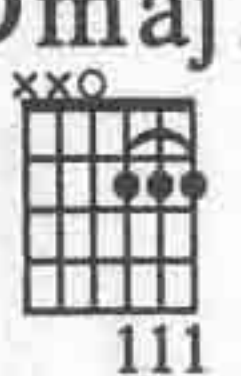
**Em**  **Dmaj7**  **Em** 

Roll me, con - trol me, please hold me.

**TAB**

16 15 17 14 14 17 14 17 14 17 14 17 14 17 14 17 14 17 15 17 15 15 15 16 16

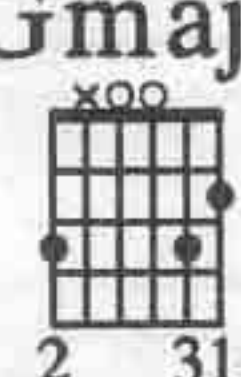
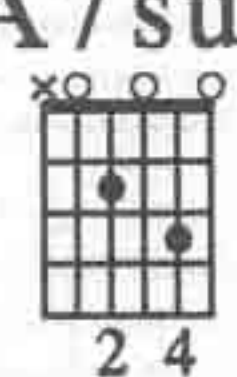
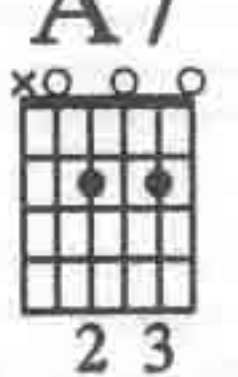
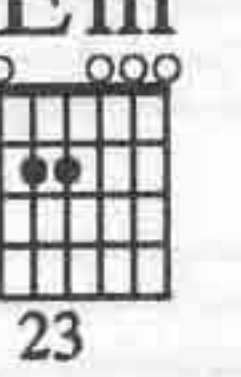


**Dmaj7**  **Em**  **Dmaj7** 

Make me feel good. Now, here on

**TAB**


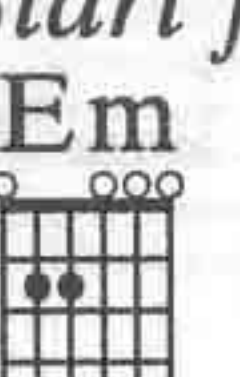

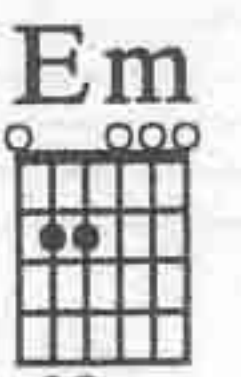
17 17 17 15 17 15 15 (15) 17 17 (17) 15 17 17 14 17 14 17 14 17 15 17

**Gmaj7**  **A7sus**  **A7**  **Em** 

my own. On my own.

**TAB**

15 17 14 16 14 16 14 16 14 19 19 19 19 22 19 22 22 19 22 19 22 19 21 21 19

**Dmaj7**  **Em**  **Dmaj7**  **Em** 

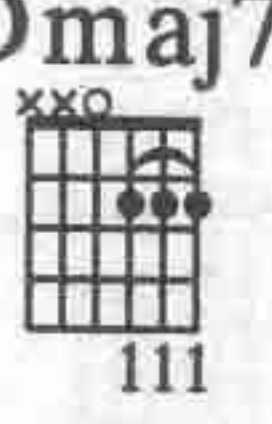
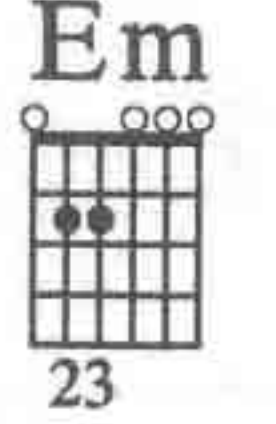
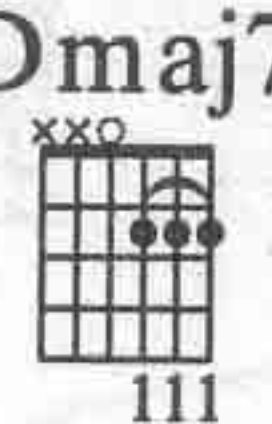
*Start fade* *Fade*

**TAB**

21 19 21 21 19 17 14 17 14 17 14 17 14 17 14 17 17 17 17 (17) 15 15 15 17 15 16 16

*grad. bend*



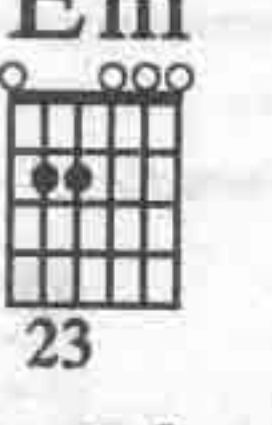
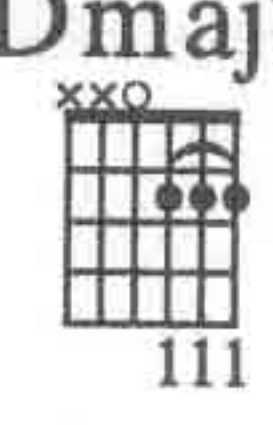
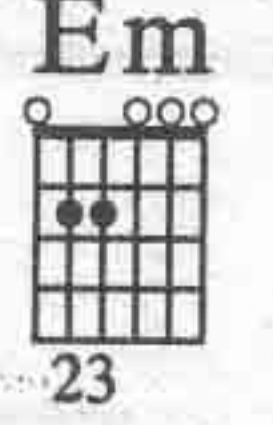
**Dmaj7**  **Em**  **Dmaj7** 

just what you want me to be.  
what - ev - er you make it to be.

**Elec. Gtr. 1 (Verse 2 only; Verse 1 tacet)**

**TAB**

9 9 7 9 9 7 7

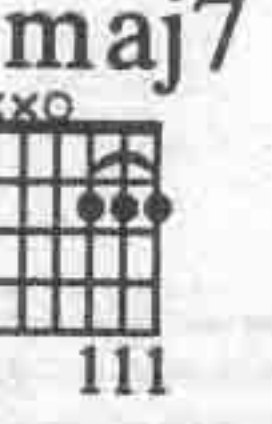
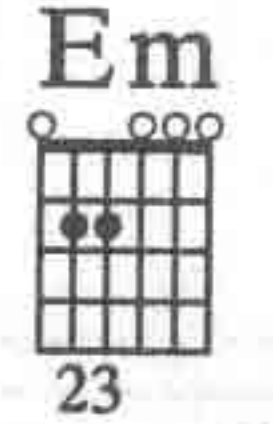

**Em**  **Dmaj7**  **Em** 

One kiss  
Sun - shine

and, boom, you're the on - ly one for me.  
set on this cold, lone - ly sea.

**TAB**

(7) 9 7 9 7 9 7

**Dmaj7**  **Em**  **Dmaj7** 

So, please, tell me why  
So, please, ba - by, try

**Elec. Gtr. 1 (Verse 1 only)**

don't you come a - round  
and use me for what

**TAB**

5 7 5 5 7 5 7 7

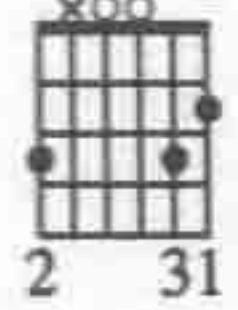
**Elec. Gtr. 1 (Verse 2 only)**

**TAB**

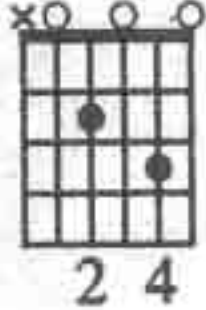
5 7 5 7 7 10/12 10



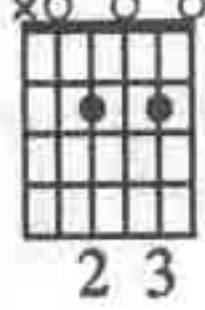
Gmaj7



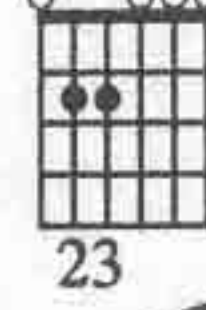
A7sus



A7

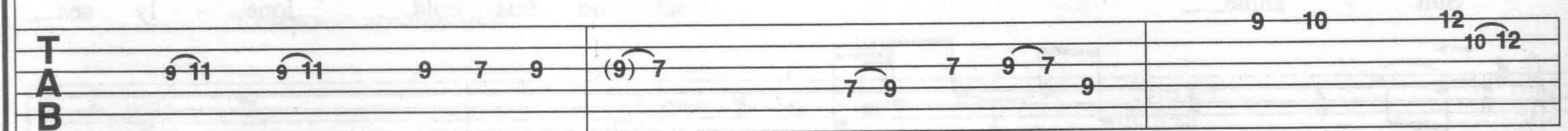
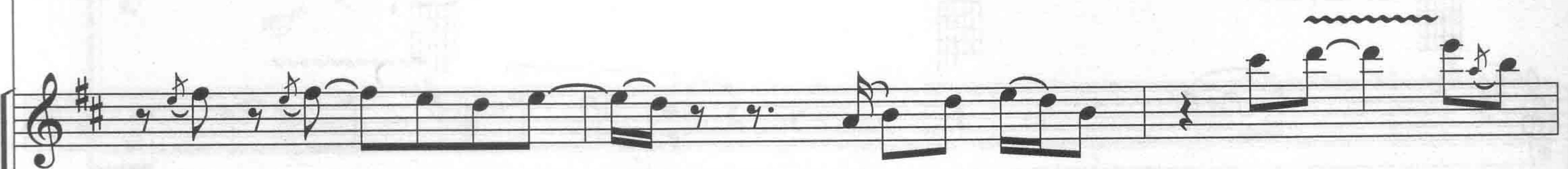
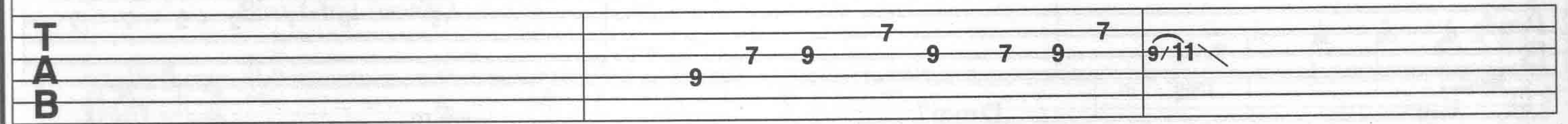


Em



— no more. —  
— I'm good for. —

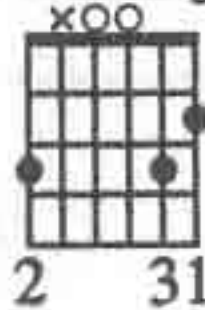
'Cause right now, I'm cry —  
It ain't say - in' good - bye —



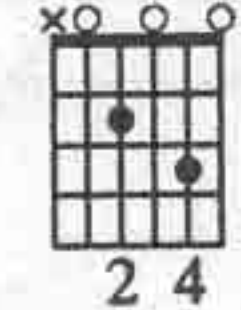
F#m



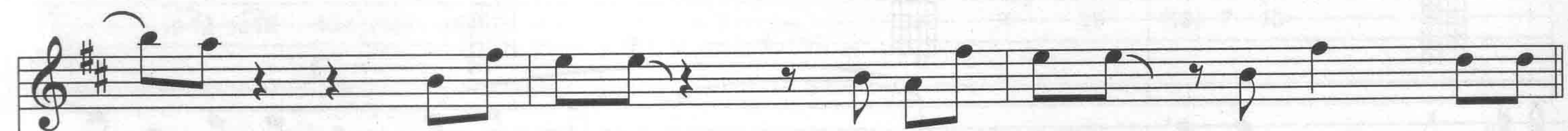
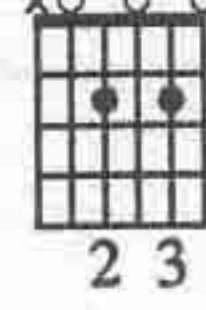
Gmaj7



A7sus

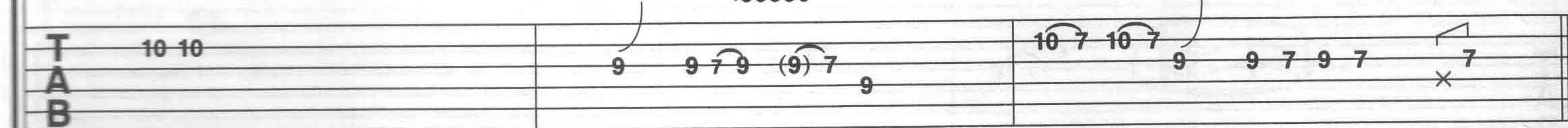
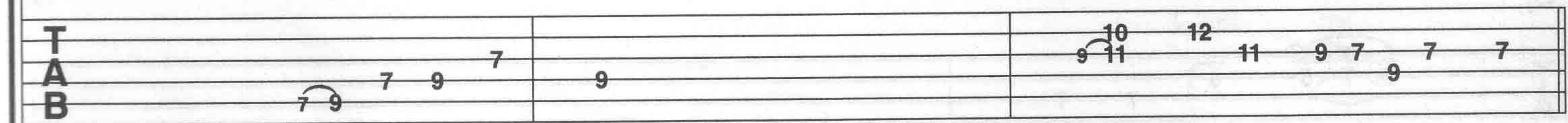
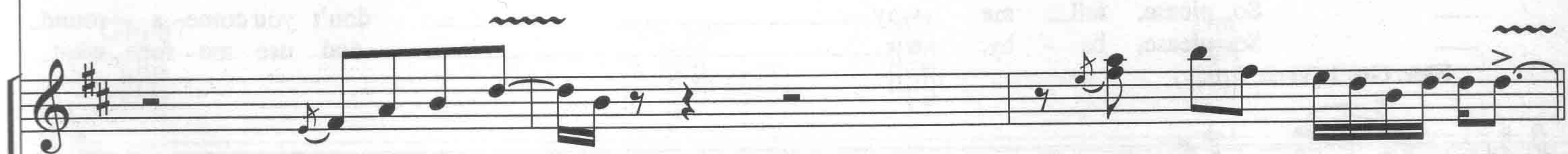


A7



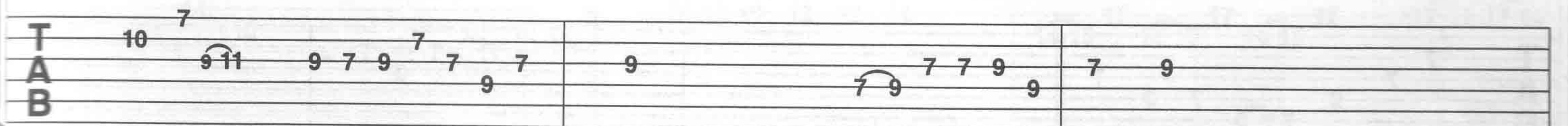
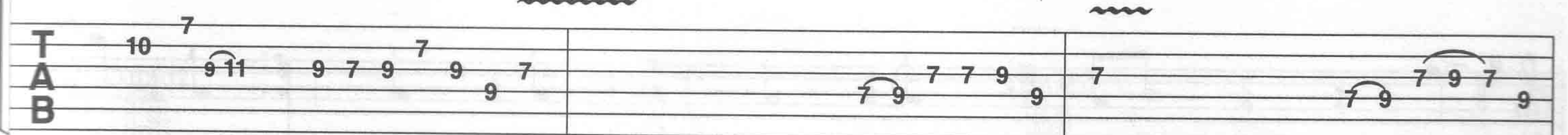
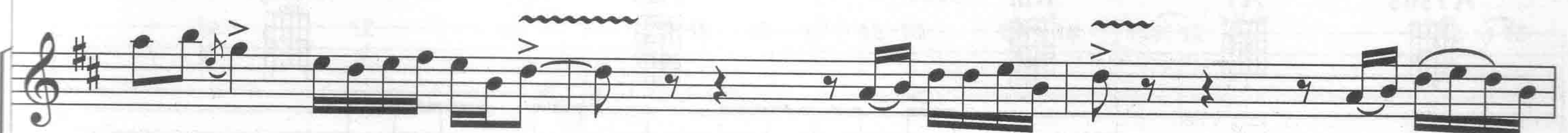
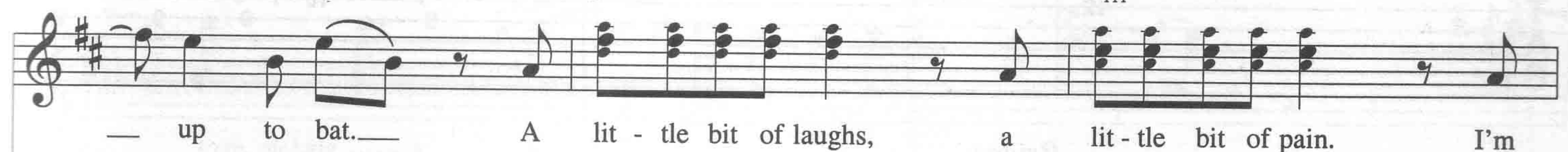
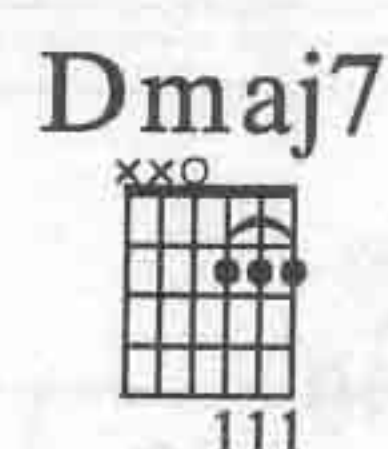
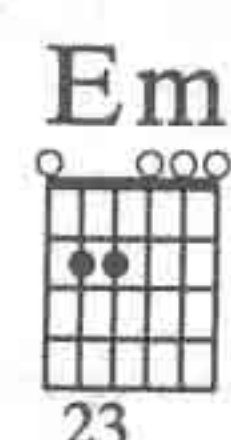
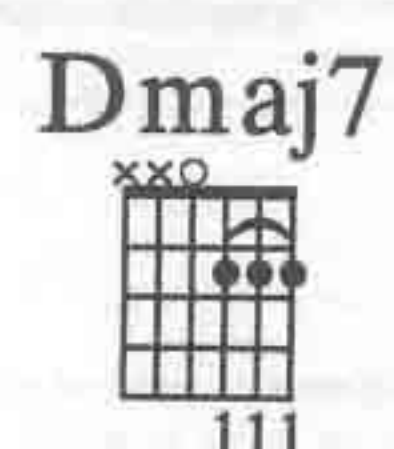
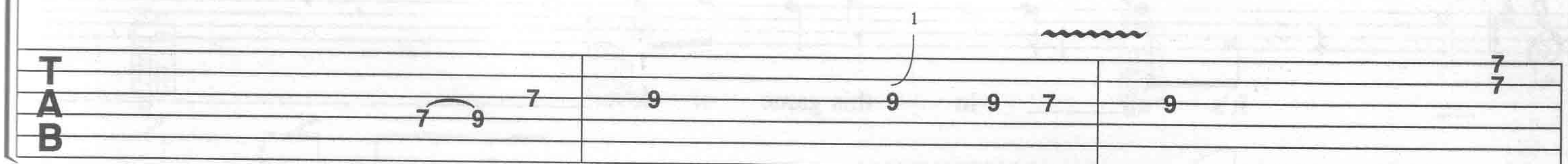
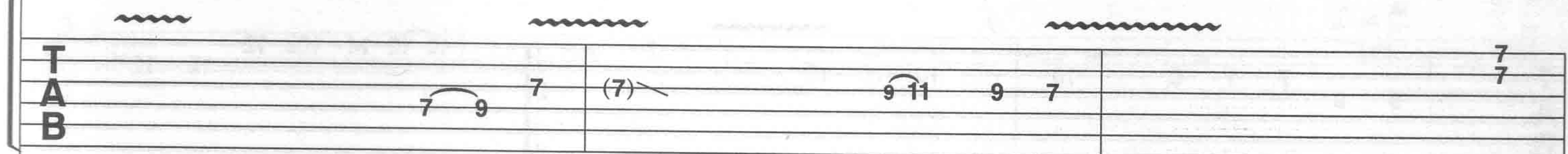
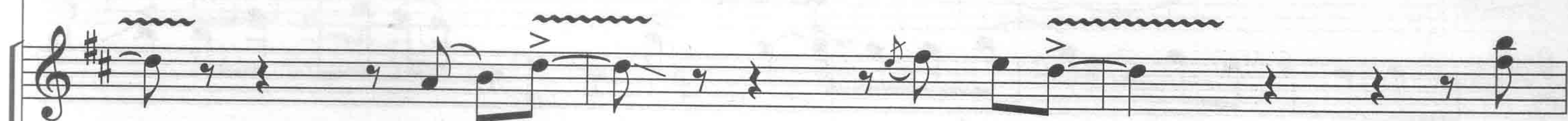
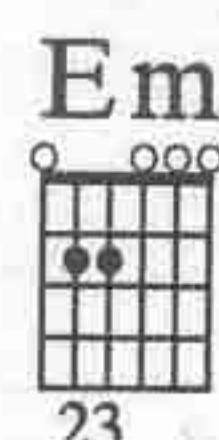
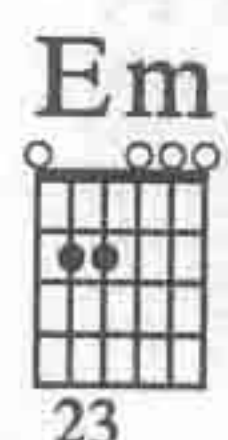
— ing out-side the door  
— that's knock - ing down the door

of your can - dy store. } It just takes a  
of your can - dy store. }





## Chorus:





1. **Em** **A7sus** **A7** 2. **A7sus** **A7**

tell - ing you, my babe, it's all in the game of love. in the game of love..

**TAB** 7 9 9 7 7 8 10 10 10 10 7 10 12 14 10 12 12 12

**Em** **Dmaj7** **Gmaj7**

It's all in this game of love.

**TAB** 12 (12) 10 12 10 12 9 7 10 7 9 9 7 9

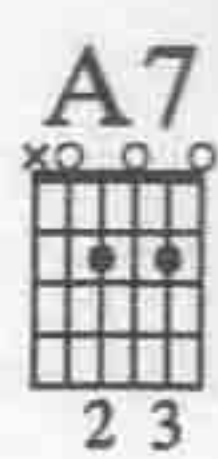
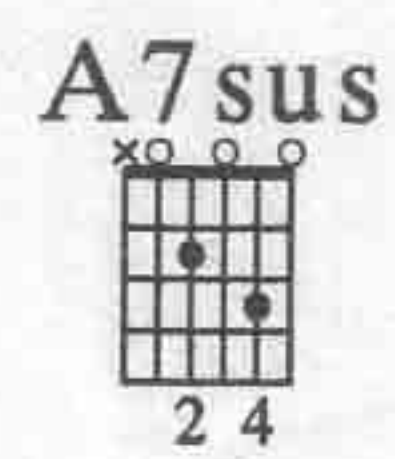
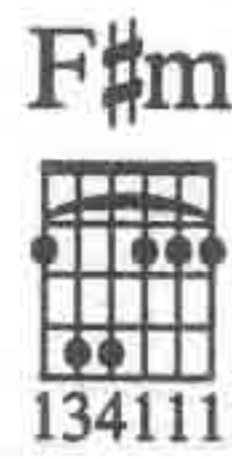
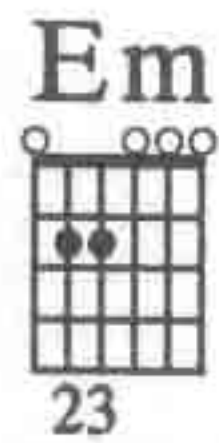
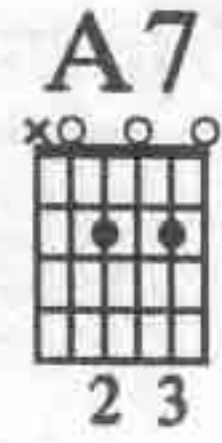
**Bridge:** **A7sus** **A7** **Bm** **F#m** **Gmaj7**

**Acous. Gtr. 1** **Cont. rhy. simile**

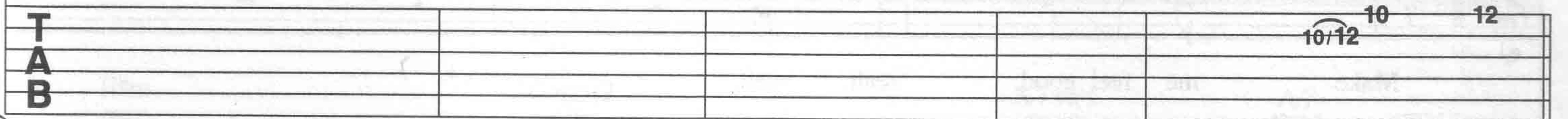
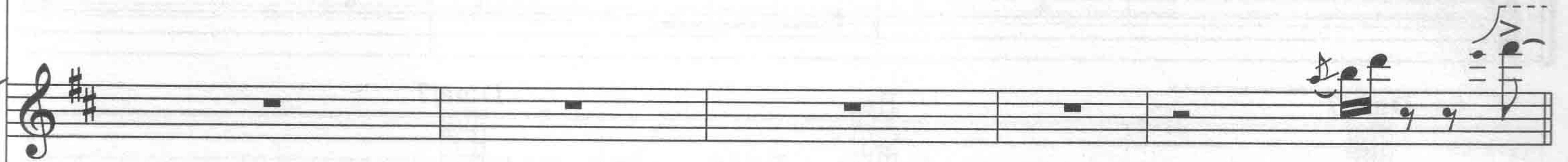
You can roll me, con - trol me, con - sole me. Please.

**TAB** 7 7 9 7 9 7 7 9 7 9 7

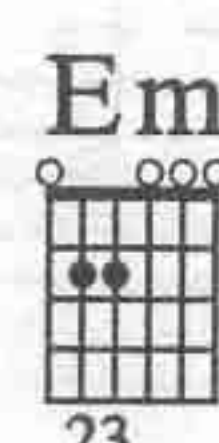
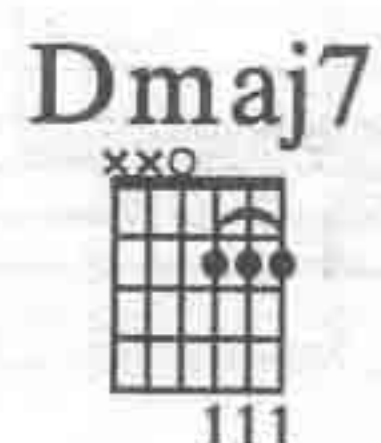
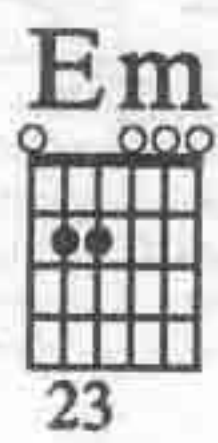




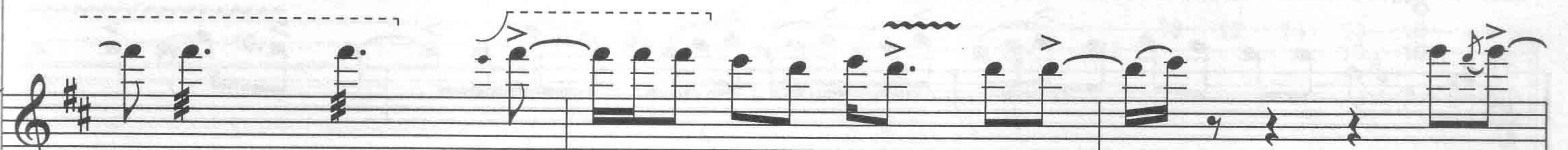
Acous. Gtr. 1



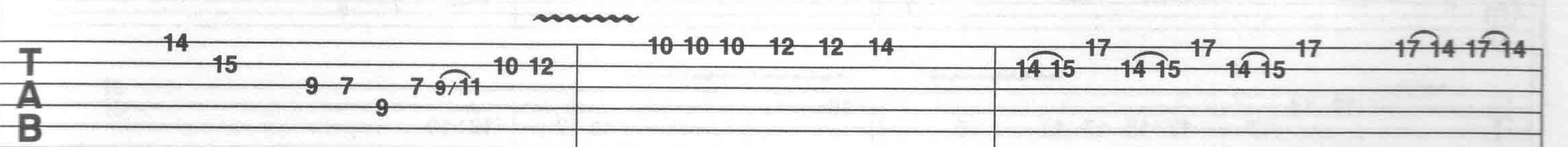
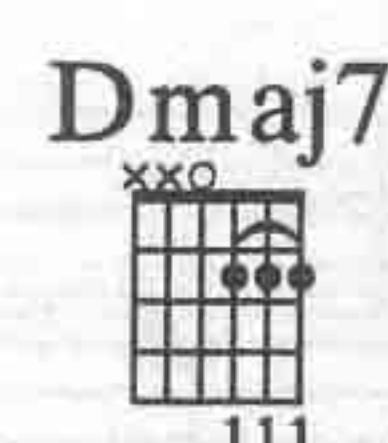
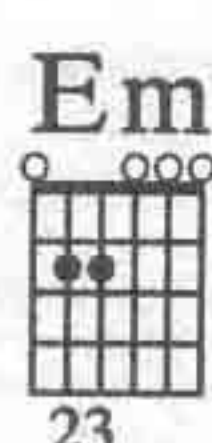
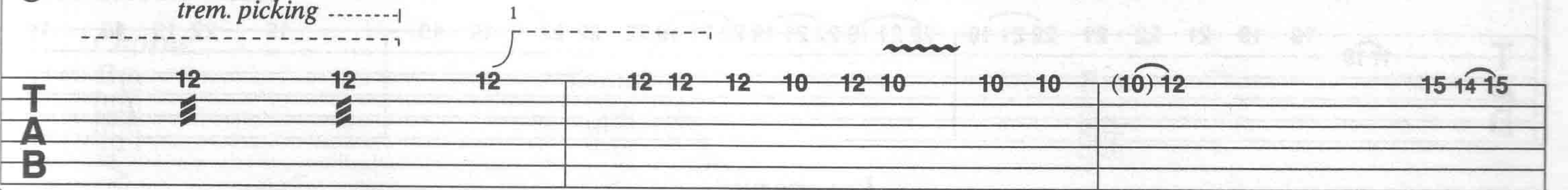
Guitar Solo:



Cont. rhy. simile

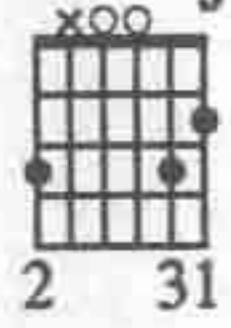


trem. picking

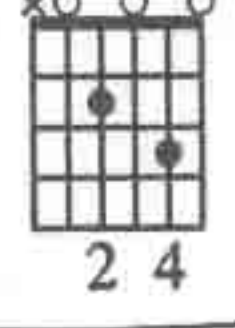




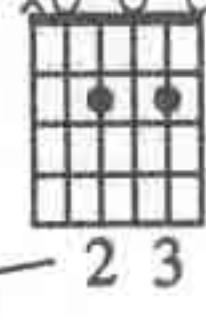
Gmaj7



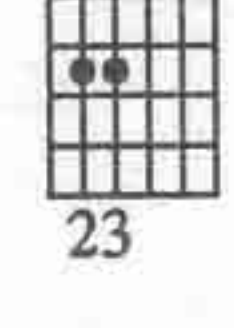
A7sus



A7

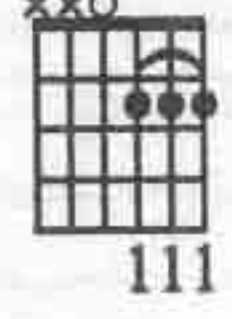


Em

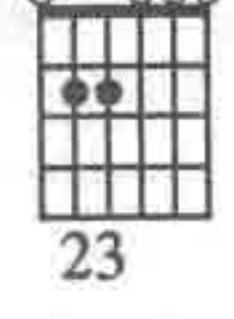


First system of music notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth notes with accents, some beamed together, and a 'grad. bend' (graduated bend) indicated by a dashed line. The bottom staff is a guitar TAB with fret numbers: 17, 17, 14, 17, 17, 14, 17, 14, 14 (17), 17, 17, 17, 17, 17, 17. A '3' is written above the 17th fret in the second measure of the TAB.

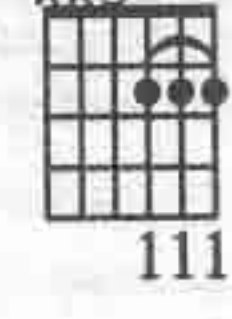
Dmaj7



Em

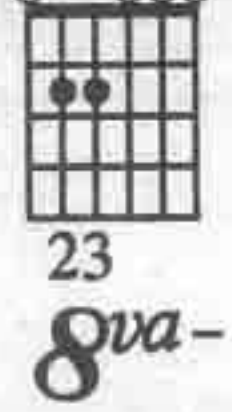


Dmaj7

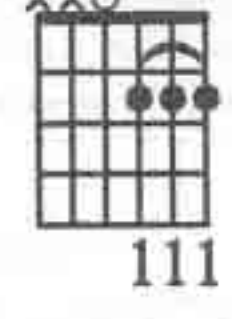


Second system of music notation. The top staff is a treble clef with a key signature of two sharps. It contains a series of eighth notes with accents, some beamed together, and a 'grad. bend' indicated by a dashed line. The bottom staff is a guitar TAB with fret numbers: (17)14, 17, 14, 17, 17, 14, 17, 14, 15, 15, 15, 17, 16, 16, 15, 17, 14, 15, 14, 16, 14, 16, 16, 16, 15, 15, 17. A '3' is written above the 17th fret in the second measure of the TAB.

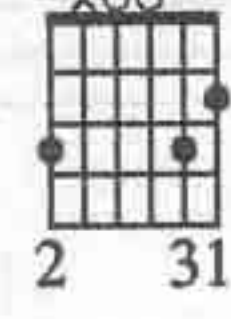
Em



Dmaj7



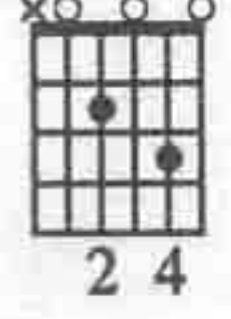
Gmaj7



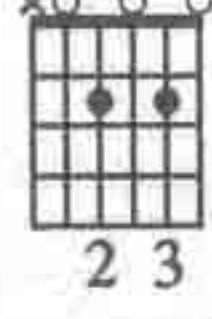
Third system of music notation. The top staff is a treble clef with a key signature of two sharps. It contains a series of eighth notes with accents, some beamed together, and a 'grad. bend' indicated by a dashed line. The bottom staff is a guitar TAB with fret numbers: 17, 19, 19, 21, 22, 21, 22, 21, 19, 22, 21, 19, 22, 21, 19, 22, 22, 22, 19, 19, 19, 22, 19, 19, 19. A '3' is written above the 17th fret in the second measure of the TAB.

## Pre-chorus:

A7sus



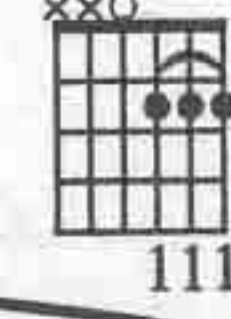
A7



Em



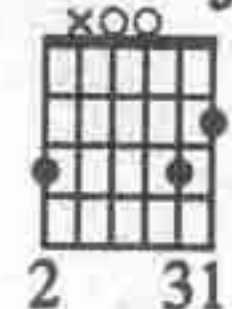
Dmaj7



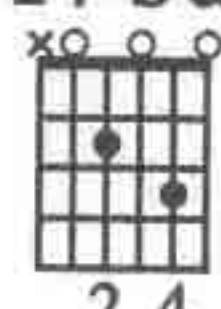
Fourth system of music notation. The top staff is a treble clef with a key signature of two sharps. It contains a series of eighth notes with accents, some beamed together, and a 'grad. bend' indicated by a dashed line. The bottom staff is a guitar TAB with fret numbers: 17, 14, 17, 17, 15, 17, 15, 15, 10, 10, 12, (12), 10. A '3' is written above the 17th fret in the second measure of the TAB.



Gmaj7



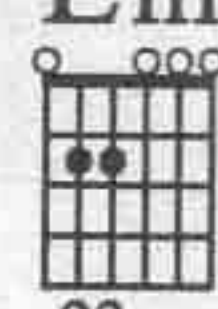
A7sus



A7



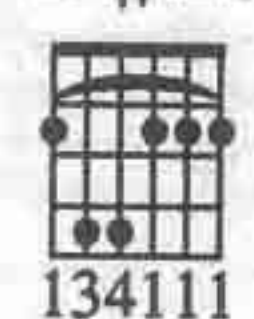
Em



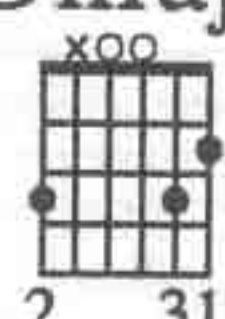
no more. 'Cause right now I'm dy

TAB: 7 9 9 7 9 7 9/10 12 (12)

F#m



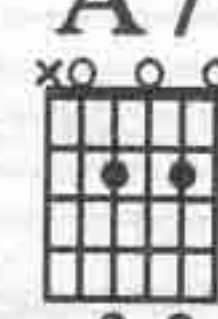
Gmaj7



A7sus



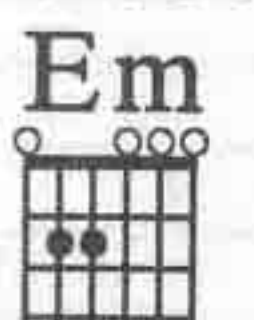
A7



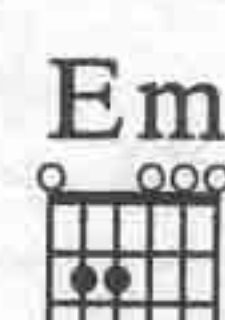
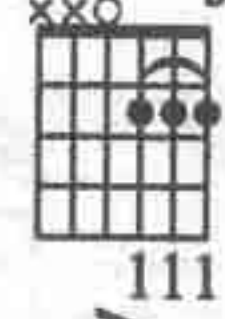
ing out-side the door of your lov-ing store. Just takes a

TAB: 12 10 12 10 12 14 10 10 10 10

Chorus:



Dmaj7

Acous.  
Gtr. 1

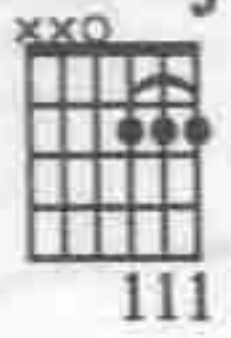
Cont. rhy. simile

lit-tle bit of this, a lit-tle bit of that. It start-ed with a kiss now we're

TAB: 10 10



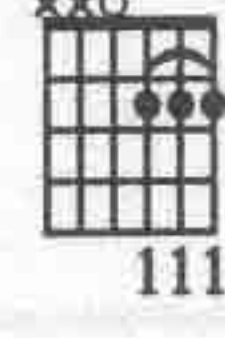
Dmaj7



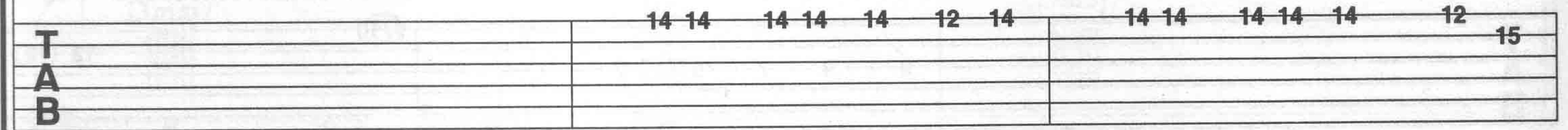
Em



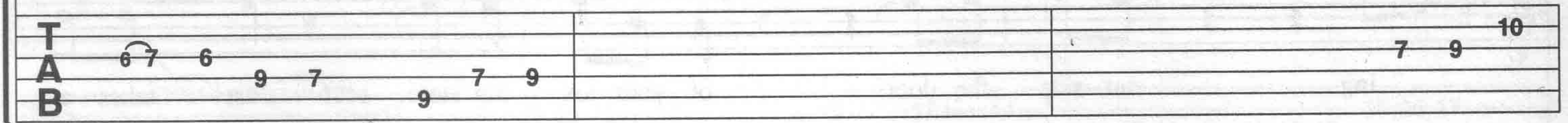
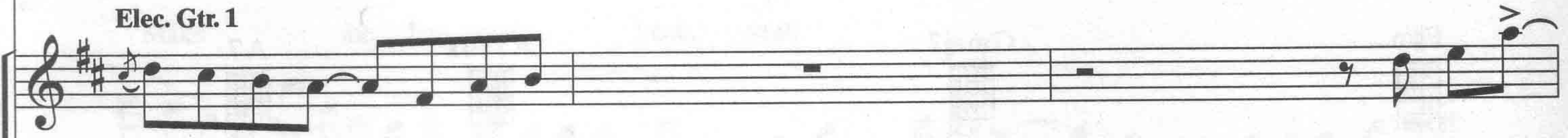
Dmaj7



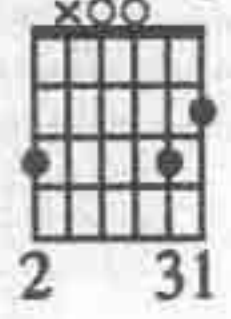
Horns (arr. for gtr.)



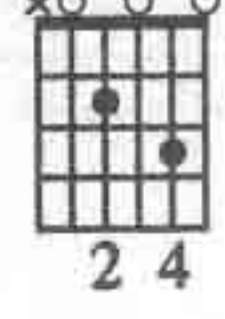
Elec. Gtr. 1



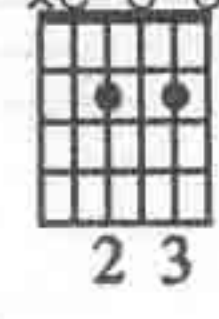
Gmaj7



A7sus



A7

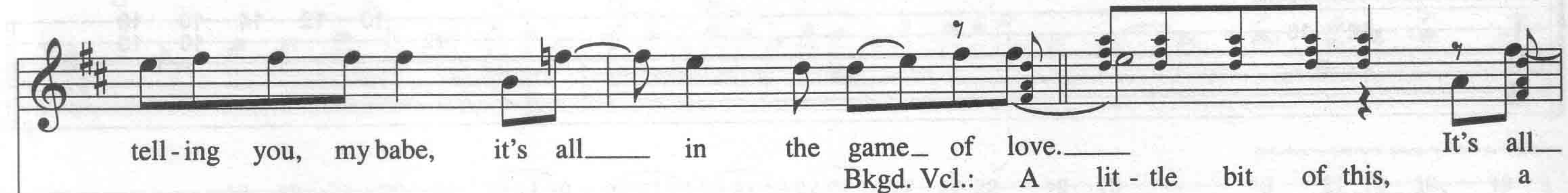


Outro:

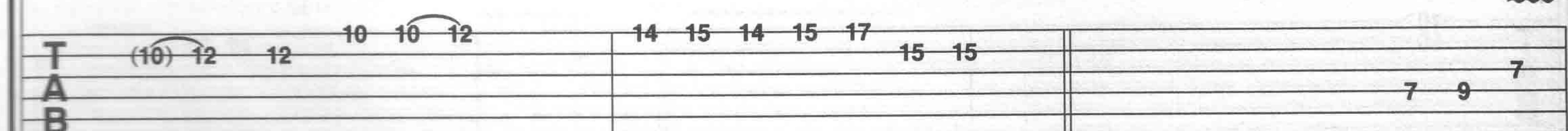
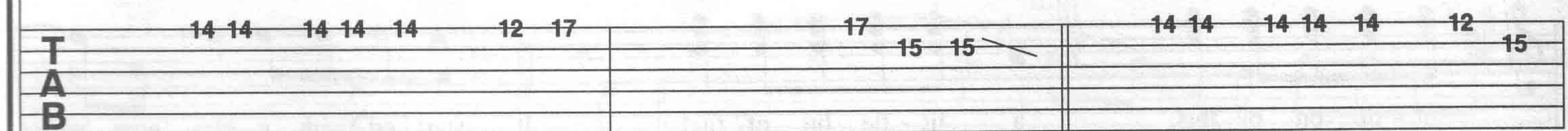
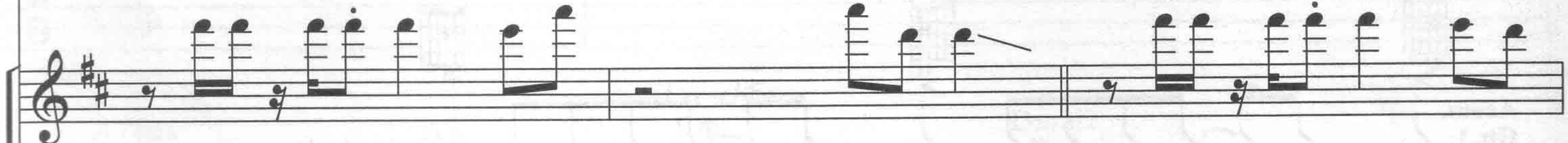
Em



Bkgd. Vcl. Fig. 1



Lead Fig. 1



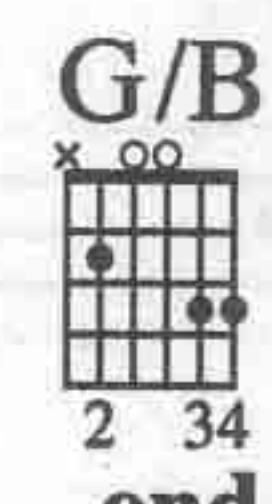
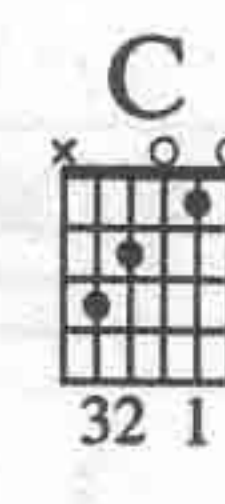


# YOU ARE MY KIND

Words and Music by  
ROB THOMAS

Moderately ♩ = 106

Intro:



Rhy. Fig. 1

Acous. Gtr. 1 (nylon-string)

Rhy. Fig. 1A

Acous. Gtr. 2 (nylon-string)

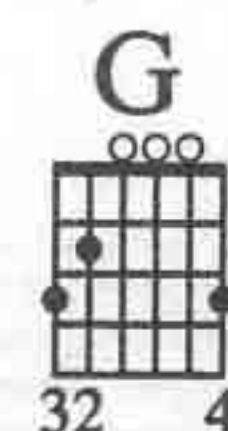
end Rhy. Fig. 1

end Rhy. Fig. 1A

*mp* hold throughout

T 0 1 1 0 0 0 3 3 3 0 1 3 3  
A 2 2 2 0 2 0 0 0 0 0 0 0 3  
B 0 0 0 0 0 0 3 3 3 3 2 2 2

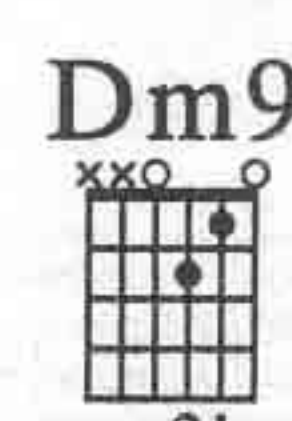
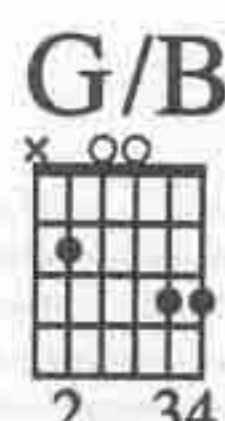
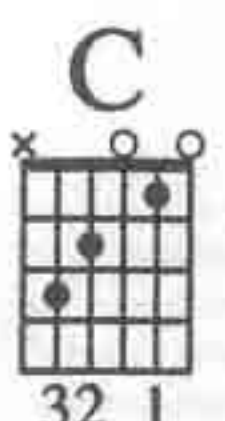
w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2) 1 3/4 times, simile



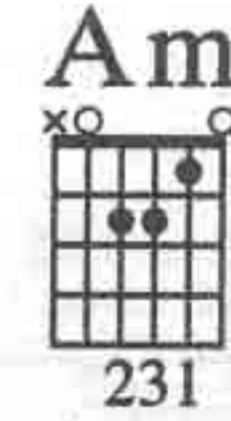
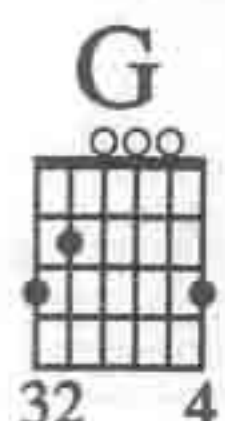
Elec. Gtr. 1 (w/dist.)

*mf*

T 14 12 14 12 14 12 14 (14) 7 7 5 7 5 7 5 7 5 12 10 12 10 12 12 12 12 12  
A 14 12 14 12 14 12 14 (14) 7 7 5 7 5 7 5 7 5 12 10 12 10 12 12 12 12 12  
B 14 12 14 12 14 12 14 (14) 7 7 5 7 5 7 5 7 5 12 10 12 10 12 12 12 12 12



T 13 12 13 13 15 17 15 17 15 17 15 13 15 13 15 13 14 13  
A 14 12 14 13 13 15 17 15 17 15 17 15 13 15 13 15 13 14 13  
B 14 12 14 13 13 15 17 15 17 15 17 15 13 15 13 15 13 14 13



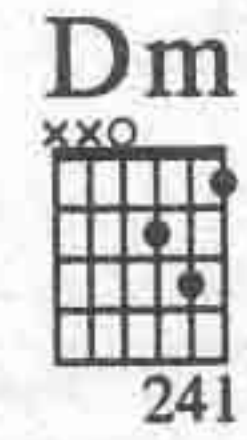
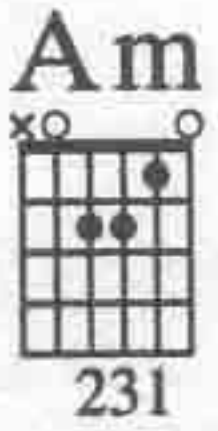
Acous. Gtr. 1

Cont. in notation

T 15 13 15 13 15 15 12 15 17 17 17 17 17 17 20 17 19 (19) 17  
A 15 13 15 13 15 15 12 15 17 17 17 17 17 17 20 17 19 (19) 17  
B 15 13 15 13 15 15 12 15 17 17 17 17 17 17 20 17 19 (19) 17



## Guitar Solo:



Coda

Acous. Gtrs. 1 &amp; 2



Cont. rhy. simile

kind.

12 12 12 12 12 12  
13 13 13 13 13 13 15 14 14 12 14 17 15 17 15 17 15 17 15 17 15 17 14 17

G

C

G/B

15 17 15 17 15 15 17 17 17 17 20 17 20 17 17 20 19 (19) 17

Am

Dm

G

17 15 17 15 17 15 17 15 15 15 17 14 17 17 19 20 20 22 22

You are my  
gwa-----



**Am**  
x o  
2 3 1

**Outro:**

**Dm**  
x x o  
2 4 1

kind. Our love and our life, our heart and my \_\_\_\_\_ soul, I need you to-night.  
Ah, \_\_\_\_\_ ah, \_\_\_\_\_

(8va)

3

1 1 1  
22 22 22 22 20 22 20 20 22 20 22 22 20 20 20 20 22 22 20

**TAB**

*Bkgd. Vcl. cont. simile*

Your love makes me whole and it's all I can stand un - til you come

*(8va)*

TAB

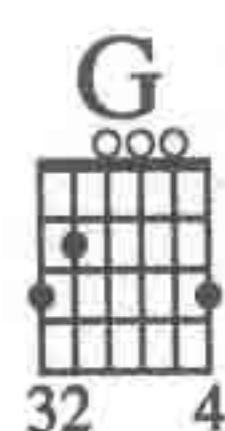
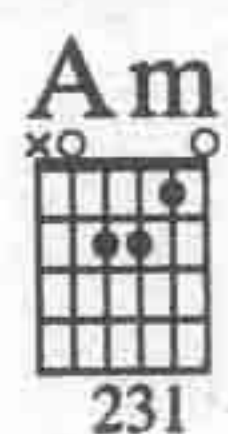
home. I need you to - night, 'cause you are my

(8va)

TAB

17 20 17 20 17 20 17 20 19 17 19 17 19 17 20 18 17 19 17 19 19 19 17 19 17 16

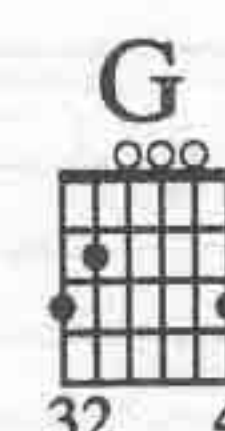
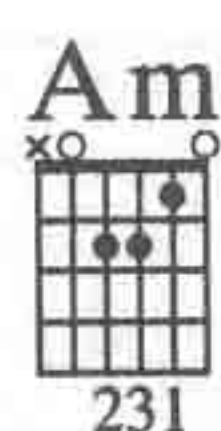
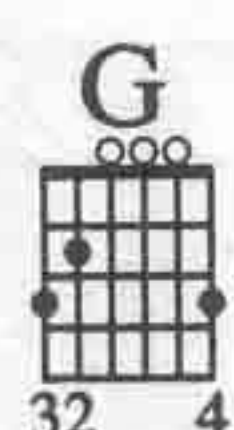




kind, I need you\_ to - night\_ 'cause you are my\_ kind. Oh, oh, oh,

(8va)

**TAB** 19 14 14 13 15

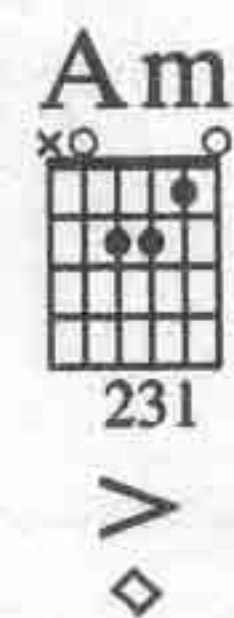


Acous. Gtrs. 1 &amp; 2

oh, you are my kind. Oh, oh, oh, oh, you are my

**TAB** (15) 15 13 12 (12) 14 14 13 12 15

## Free time cadenza



kind.

Partial P.M.

**TAB** 12 15 15 12 13 15 14 13 12 14 12 14 12 14 12 14 12 10 12 14 12 10 12 10 12 10 12 10 10 12 12 12



## Verse:



1. Stay\_ with it, \_ ba - by, \_ and that's all I ask\_ of  
 2. Well, \_ call on me, ba - by, \_ if you should ev - er \_ need

## Elec. Gtr. 1 (Verse 1 only)

3

TAB: 19 5 7 5 7 5 5 7 7

## Elec. Gtr. 1 (Verse 2 only)

3

TAB: 14 12 5 7 5 7 5 5 7 5 5 7

## Acous. Gtr. 1

hold throughout

TAB: 5 5 3 4 1 2 1 2 3 0

## Acous. Gtr. 2

hold throughout

TAB: 3 0 1 0 3 0 1 3 2 2 0 2 3 0 1



**G**

3 2 4

**C**

x 3 2 1

**A m**

x o x o  
2 3 1

you. \_\_\_\_\_  
some - one

And I \_\_\_\_ know that \_\_\_\_ some - day \_\_\_\_  
to help\_ get your head straight\_

TAB

8 7/9 7 5 7 5 7 9 7 9

5 7 5 (5)

TAB

5 8 7/9 7 5 7 9 7 9

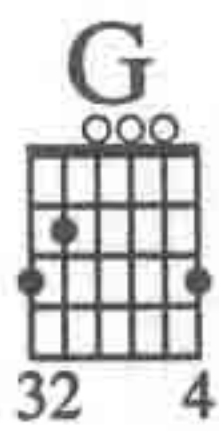
8 6 5 7 5 7 9

TAB

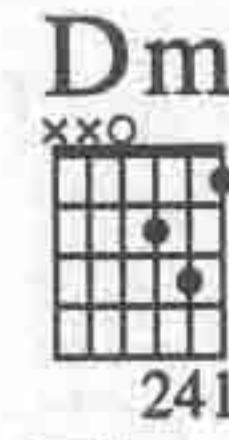
3 0 1 0 0 1 3 0

3 0 2 0





§ Pre-chorus:

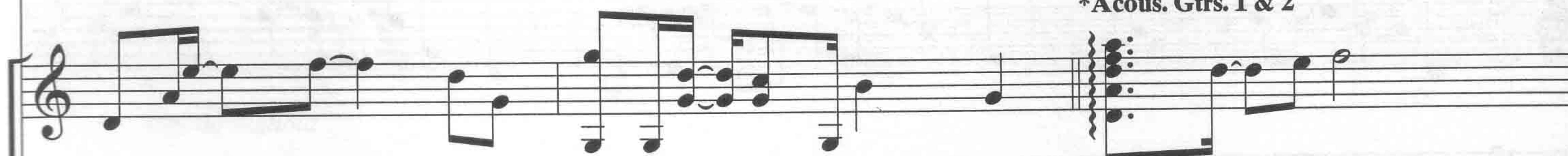
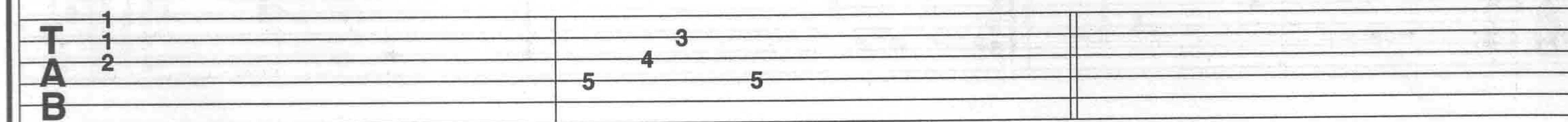
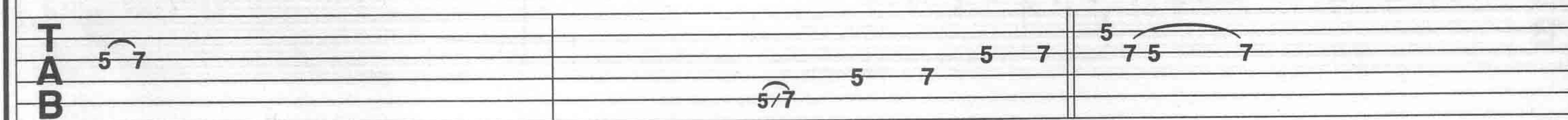
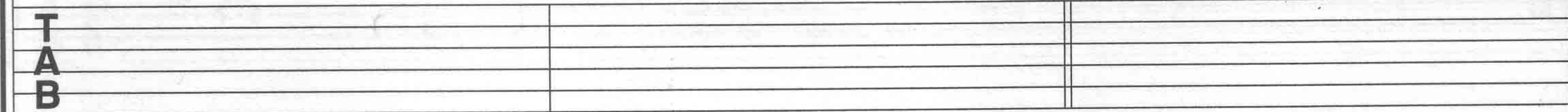
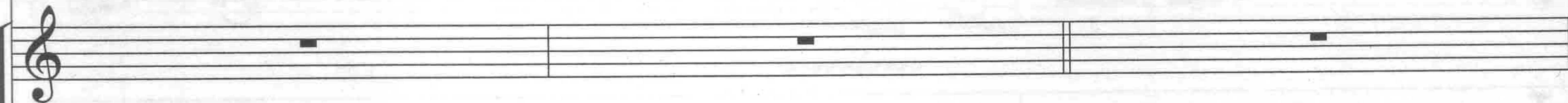


Elec. Gtr. 2 (w/slight dist.)

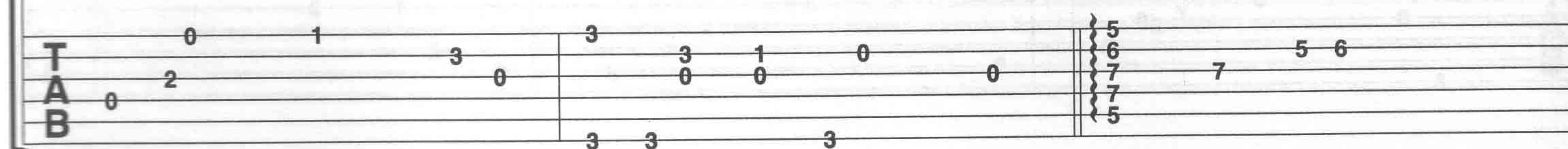


you\_ won't\_ re - mem - ber the way\_ that\_ this mo - ment feels\_ to you.  
I'll\_ be\_ your res - i - dent all night. Sure am glad\_ hav - ing you a - round.

1.3. Don't\_ let it go, —  
2. All\_ that I know, —

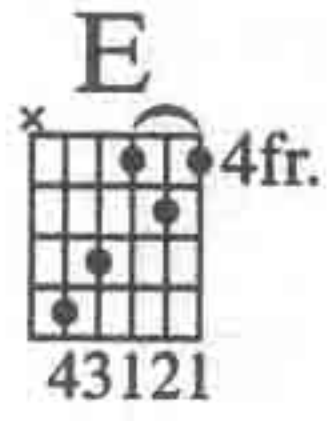


\*Acous. Gtrs. 1 & 2

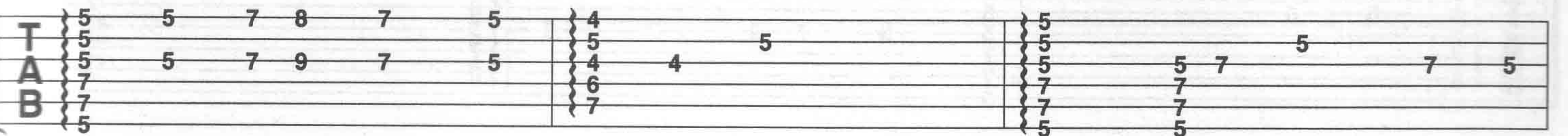
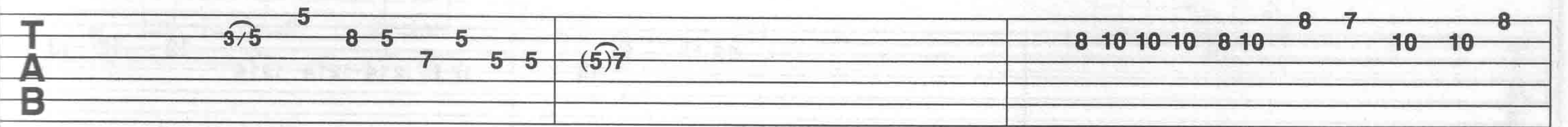
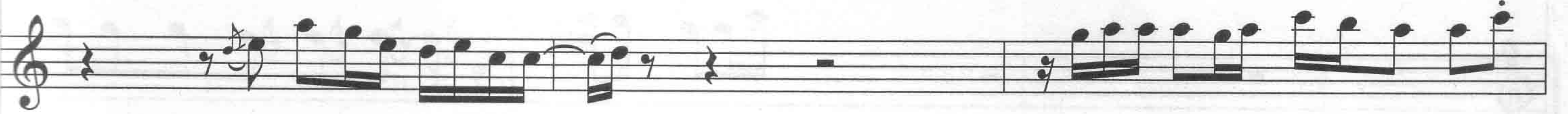
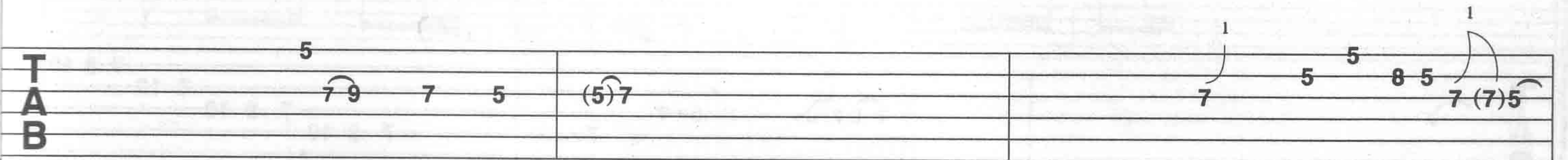
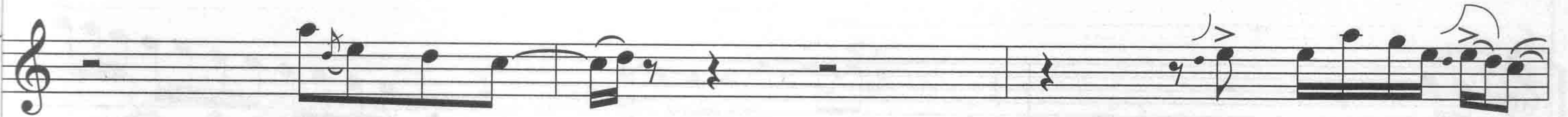


\*Composite arrangement.

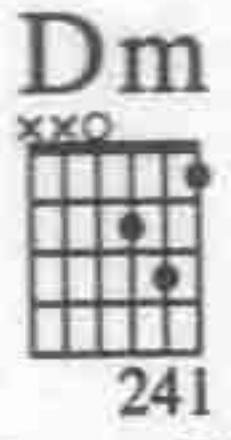




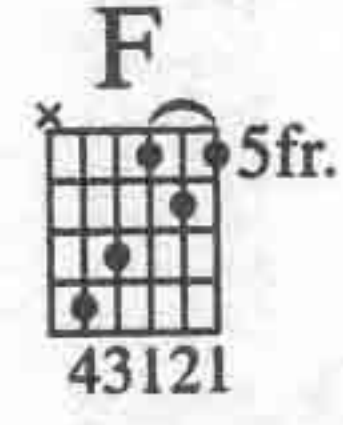
don't turn your back on what you think you know. You nev-er know, know.  
when you find love you nev - er let it go. You nev-er know.







Elec. Gtr. 2



Don't leave it a - lone. 'cause I need you to cling -  
 With - out you I'm lost, I get scat - tered, I'm shat -

TAB

7 7 9 7 9 5 5 7 7 7 9 10 7 9 10 8 10 7 8 10

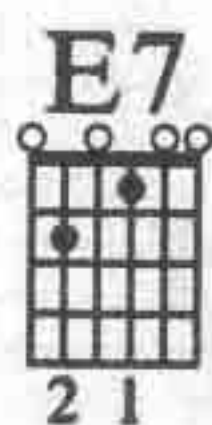
TAB

12 13 13 15 14 12 14 12 14 12 14 12 14 12 12 13

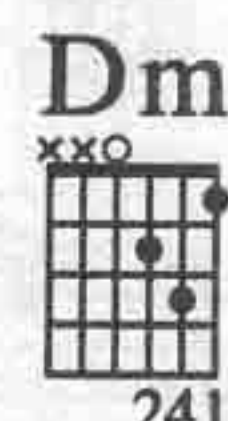
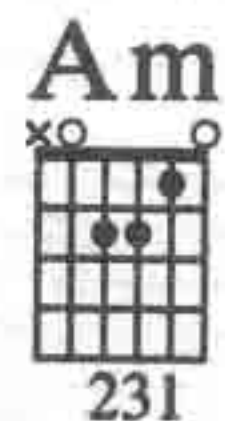
TAB

5 5 6 5 5 7 8 7 5 5 5 7 9 7 5 5 5 7 8

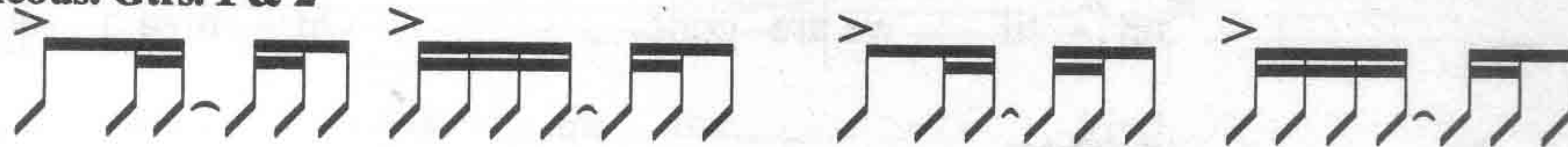




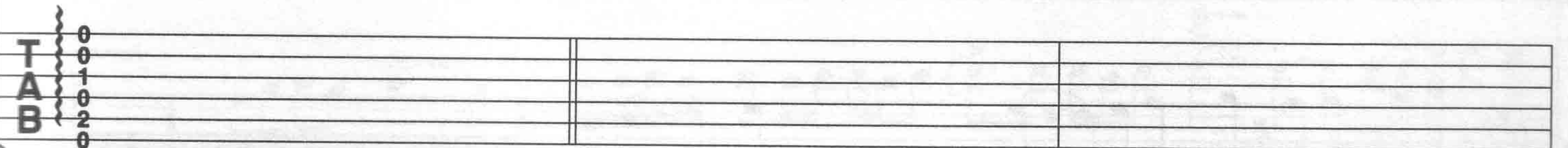
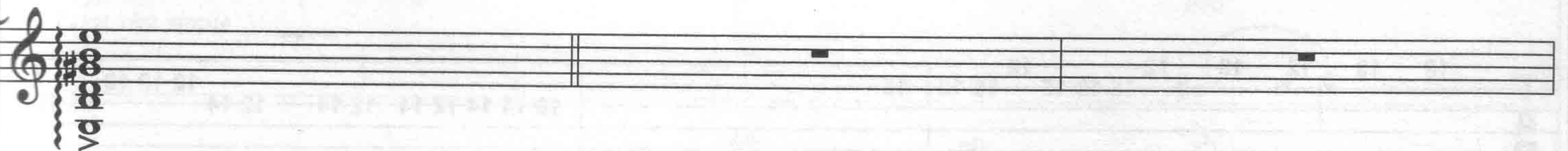
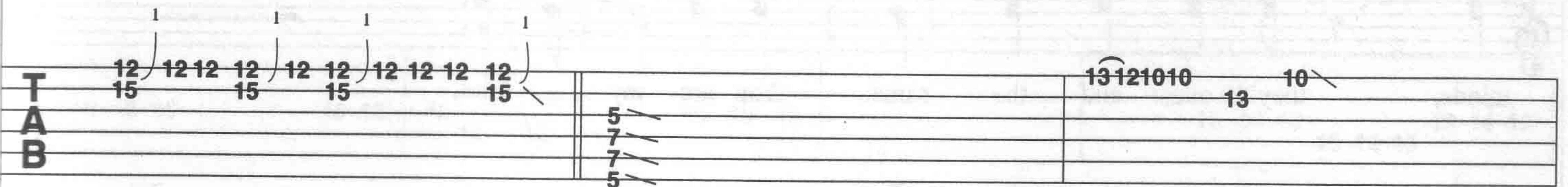
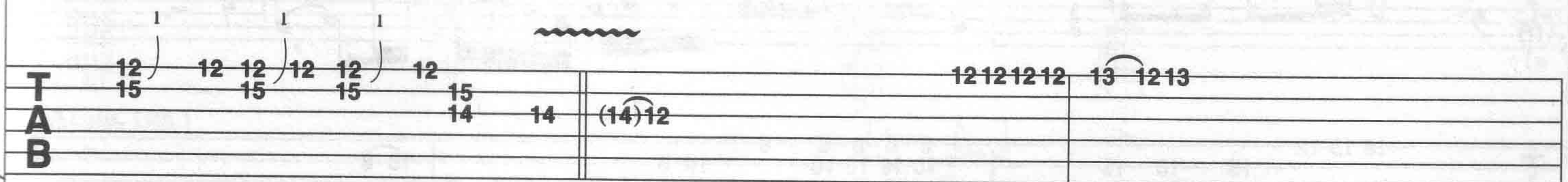
## Chorus:



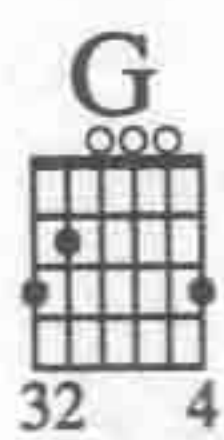
Acous. Gtrs. 1 &amp; 2



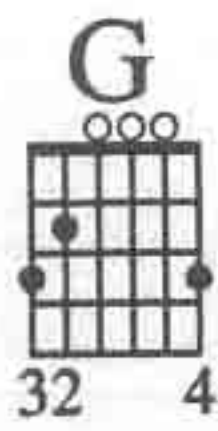
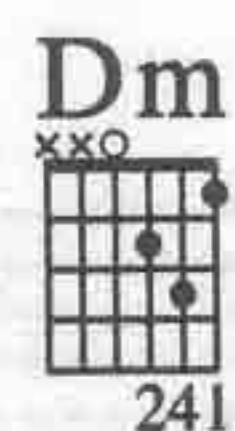
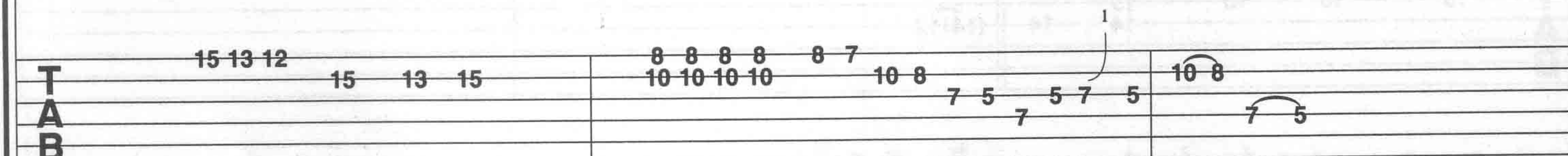
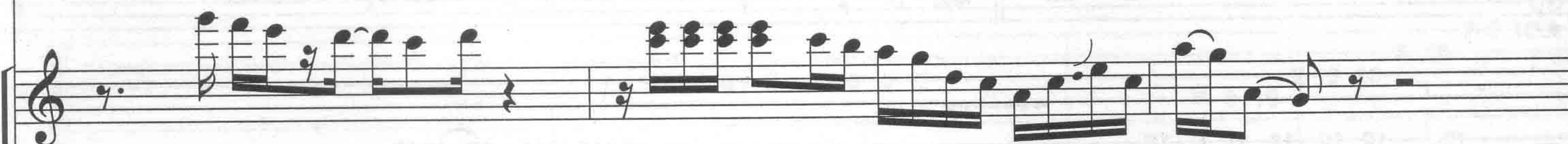
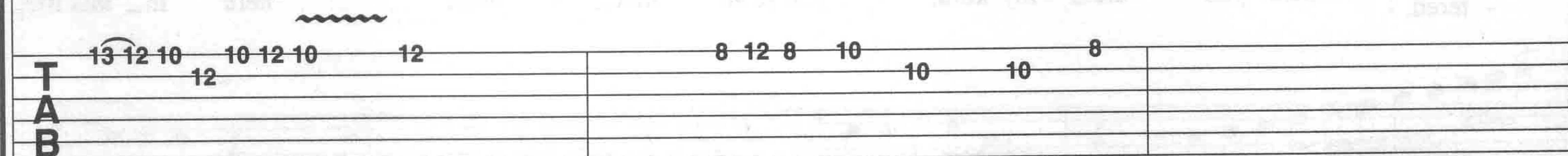
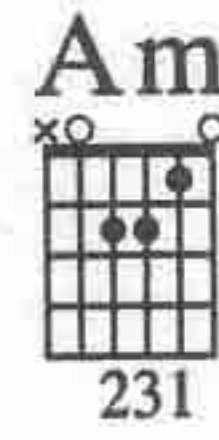
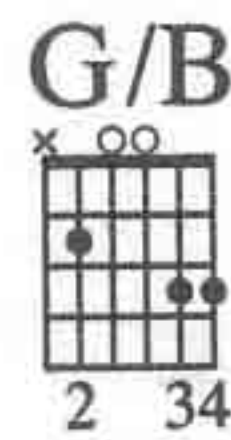
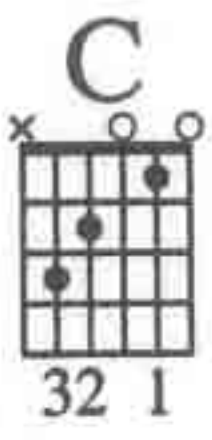
to. } 'Cause you are my kind, you're all that I want here in this life,



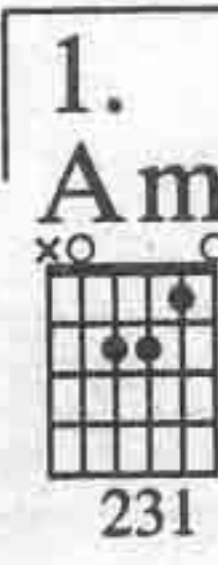




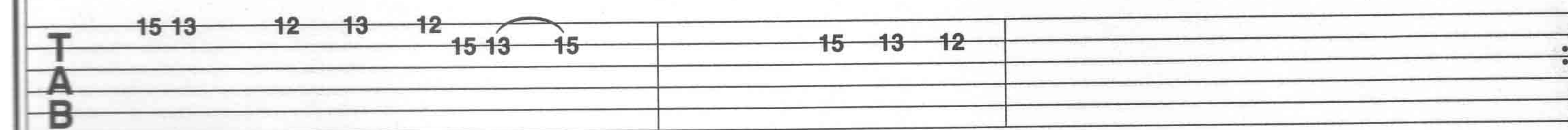
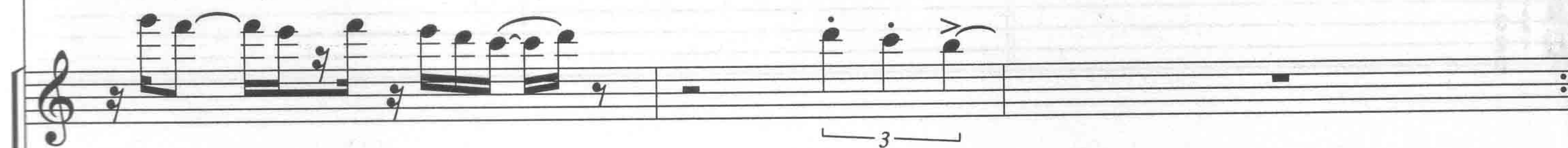
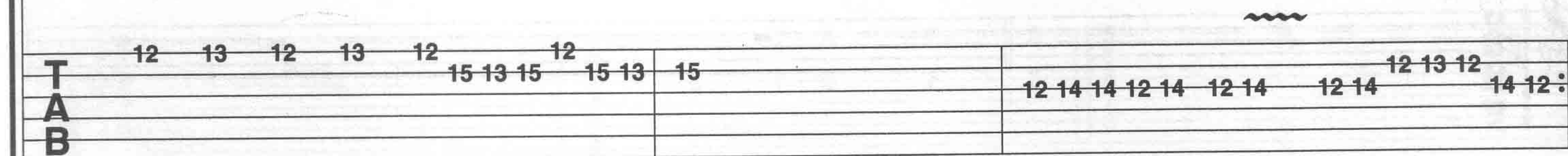
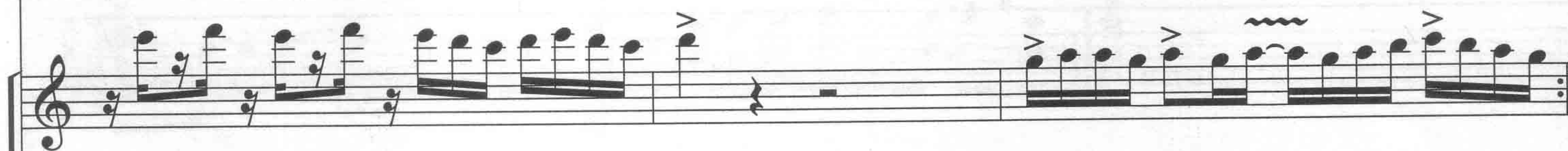
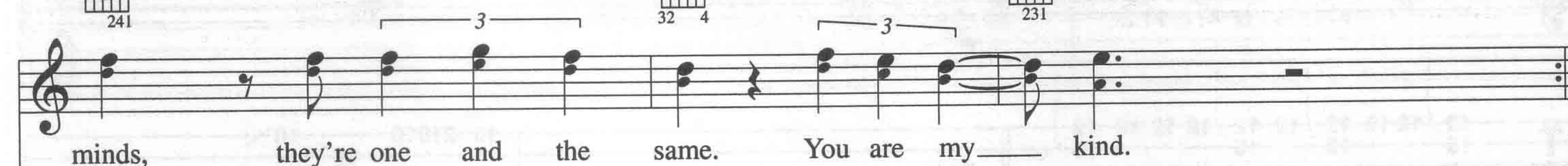
Cont. rhy. simile



To Coda





1. A m

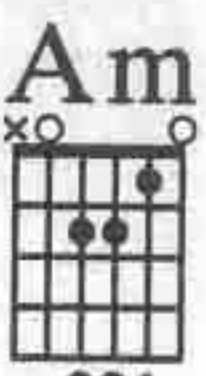




2.

Am  231

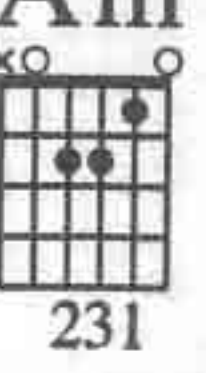
G  32 4

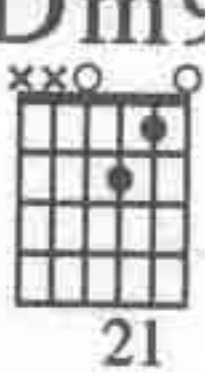
Am  231

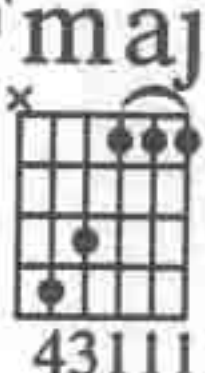
kind. We're one and the same, you are my kind.

15 13 12 15 13 15 12 (12) 13 14 (14) 12 12 9

## Guitar Solo:

Am  231

Dm9  21


Fmaj7  43111 5fr.

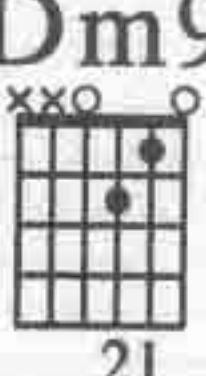
G  32 4


Acous. Gtr. 1


Ah, ah, ah.

10 9 10 10 10 12 12 12 12 10 10 12 12 15 14 12 15 12 15 12 14 12

Am  231

Dm9  21

Fmaj7  43111 5fr.

E7  13141 7fr.

Cont. rhy. simile

Ah, ah, ah.

14 14 12 14 12 14 12 13 12 13 12 13 13 15 15 13 15 12 (13) 12 12 15 17 15

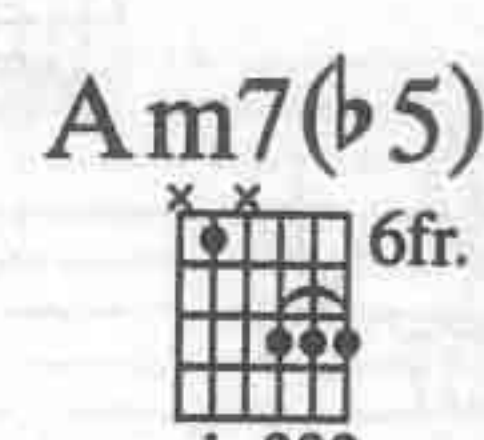
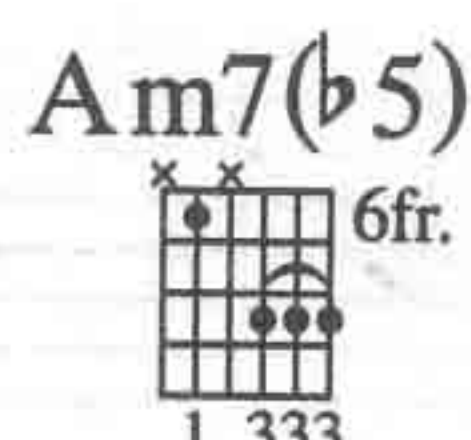
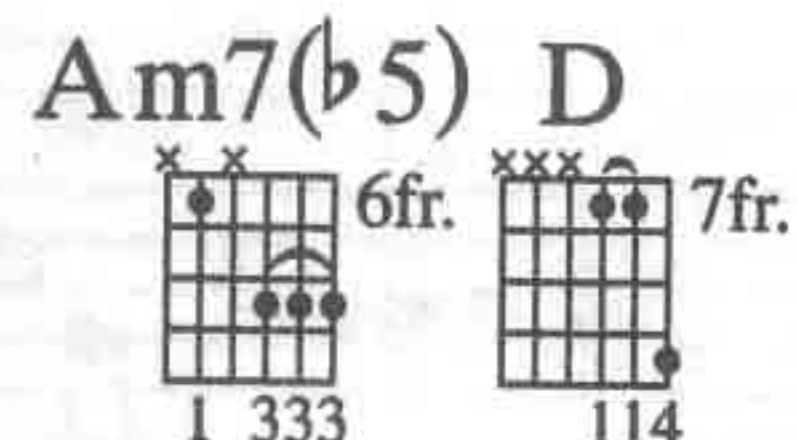


# AMORÉ (SEXO)

Words and Music by  
LESTER MENDEZ, DALLAS AUSTIN,  
MACY GRAY, JAVIER VAZQUEZ  
and SY SMITH

Moderately ♩ = 96

Intro:



Acous. Gtr. 1 (nylon-string) 1st time only; D.C. tacet

w/Rhy. Fig. 1 (Piano) 5 times, simile

**mf**

**TAB**

3 5 3 4 3 5 3 3 3

Rhy. Fig. 1  
Piano (arr. for gtr.)

end Rhy. Fig. 1

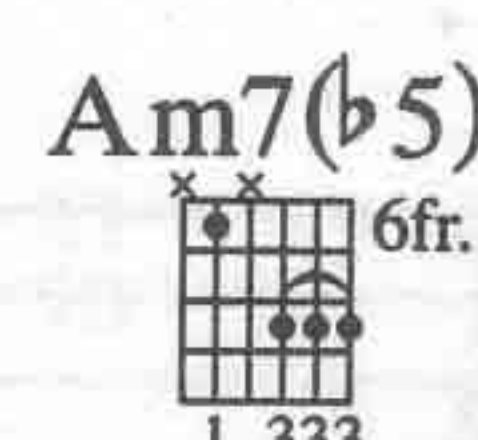
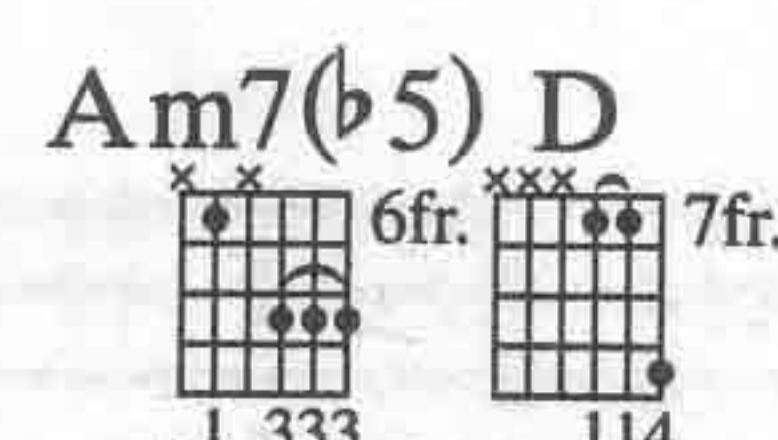
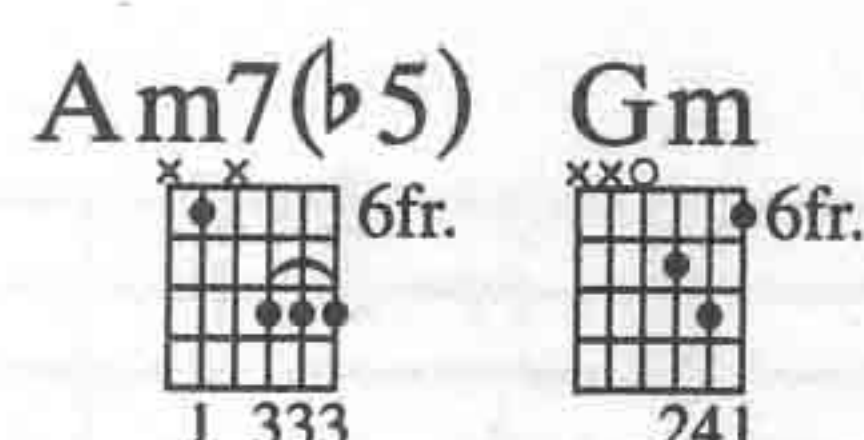
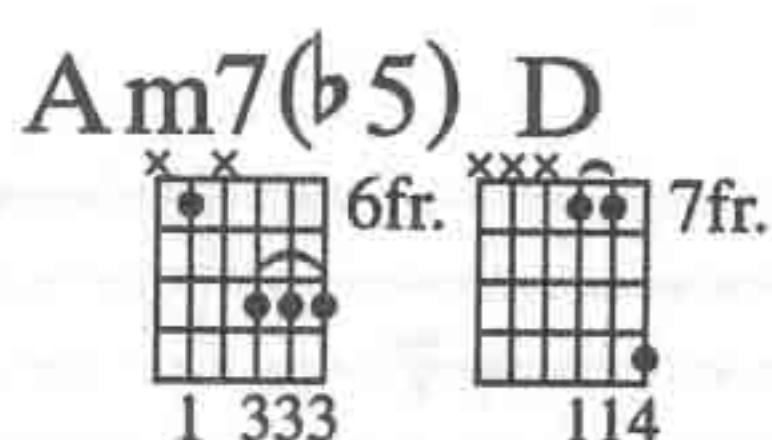
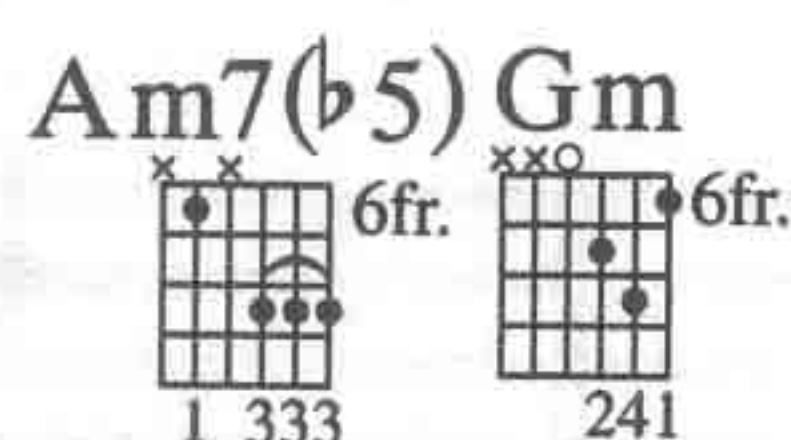
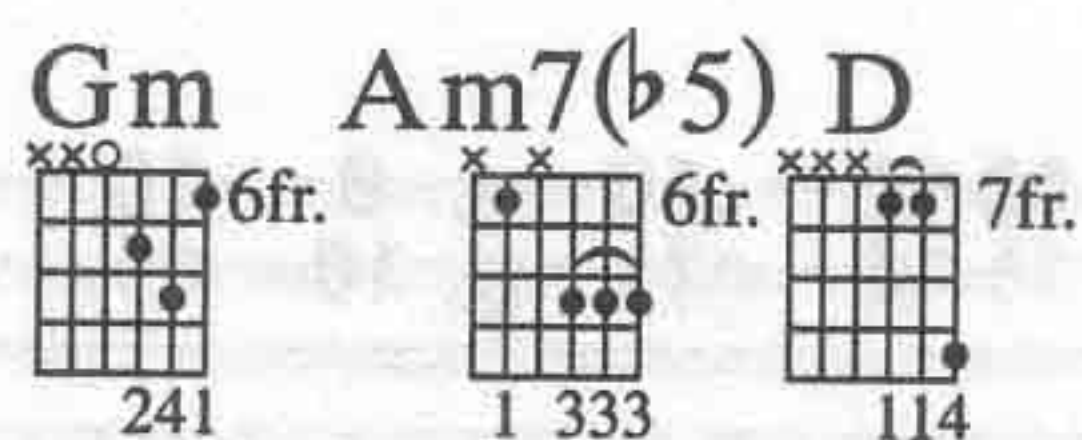
Elec. Gtr. 1 (w/dist.) 1st time only; D.C. tacet

**mf**

**TAB**

6 8 10 8 8 12 12 10 10 11 13 10

0 0 6 9 6



Elec. Gtr. 1 Play both times

**TAB**

13 11 10 13 11 12 15 10 13 11 10 10 13 11 12

Horns (arr. for gtr.)

**TAB**

13 (13) 13 11 13 11 13 10 11 11 11 11 11 12 10 8 3 3 6 4 3 7 5 3 5



Gm

Am7(b5)

D7

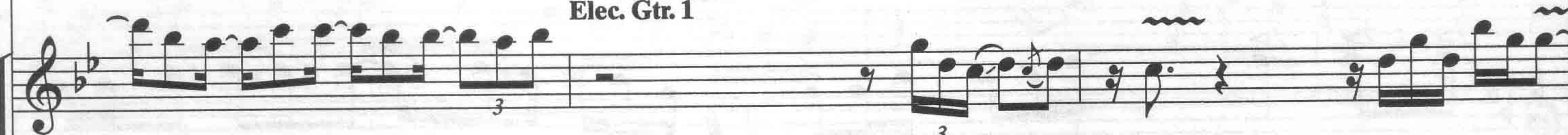
Gm

Acous. Gtr. 1 tacet

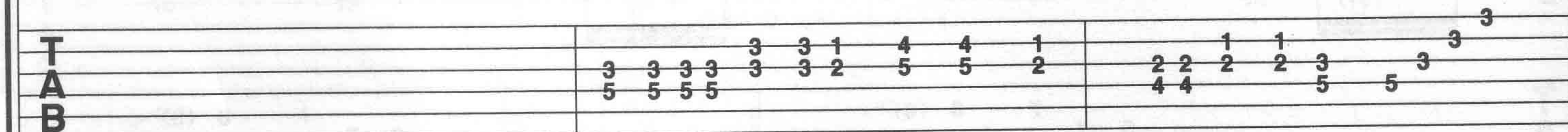
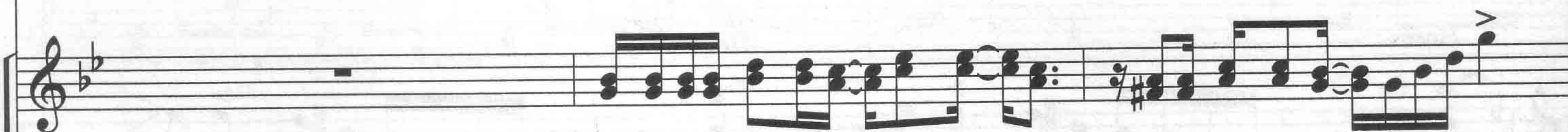
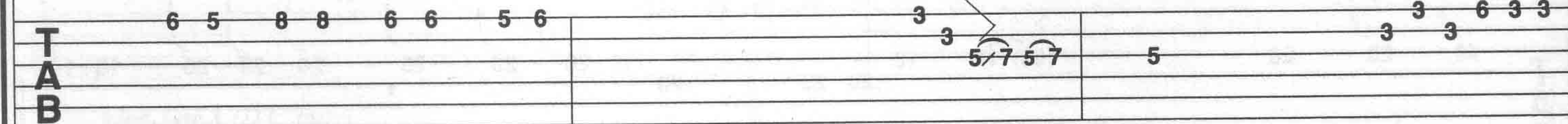


Bring-ing your bod-y close to me\_ on-ly makes me go\_ cra - zy\_

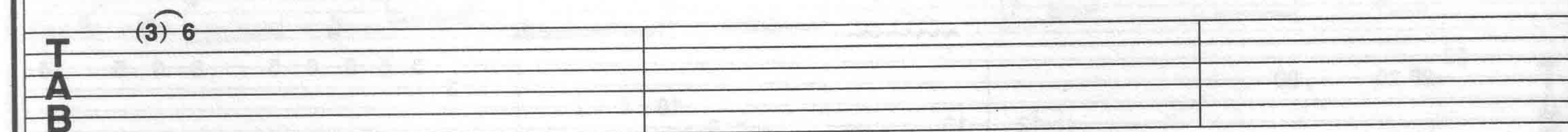
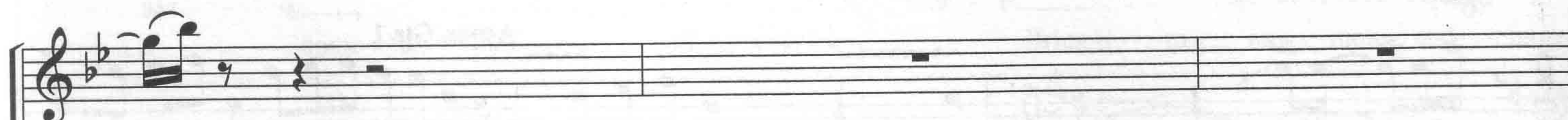
Elec. Gtr. 1



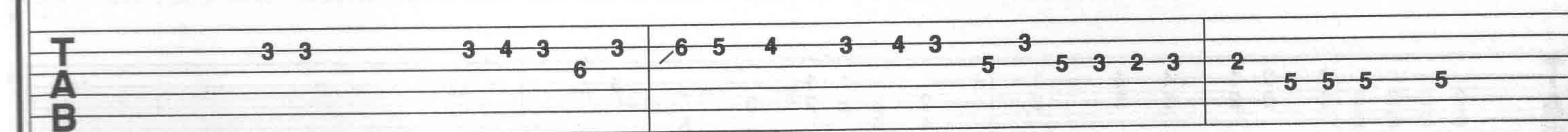
rake



N.C.



Acous. Gtr. 1





**Guitar Solo:****w/Lead Fig. 1 (Horns) 3 1/2 times, simile**

Gm Am7(b5) D7

Gm Am7(b5) D7

15 18 15 18 15 18 15 18 15 15 15 18 17 15 15 15 15 17 15 15 17 15 16

Gm Am7(b5) D7

Gm Am7(b5) D7

15 15 17 15 17 15 17 15 17 17 17 17 18 18 18 18 20 20

Gm Am7(b5) D7

Gm Am7(b5) D7

20 20 20 20 20 20 20 20 20 20 18 20 20 (20)18 20 18 15 15 15 15

Gm

Am7(b5)

D7

15 18 15 15 15 15 15 18 15 15 15 15 18 15 18 15 18 15 18



**Outro Chorus:**

**w/Lead Fig. 1 (Horns) 7 times, simile**

Gm Am7(b5) D7

Gm D7

- mor - é. A - mor - é, \_\_\_\_\_  
Come and pick me off your sex.

3

15 18 15 18 15 17 15 17 17(17)

15 18 15 15 15 15 15 18

**Elec. Gtr. 1 (on repeat)**

Horns

8va

15 18 15 15 15 15 18

5 6 8 5 7 8 5 7 5

Gm Am7(b5) D7 Gm Am7(b5) D7

sex - o. \_\_\_\_\_ A - mor - é. \_\_\_\_\_ And I  
come and pick me off your sex. \_\_\_\_\_ Bring it to me, more and more, \_\_\_\_\_

(8va)

18 18 18 15 17 (17) 15

15 15 15 18 15 15 18

(8va)

20 18 18 20

15 18 15 18 15 18 15 17 15 17



Gm Am7(b5) D7

Gm Am7(b5) D7



love you all the time. A - mor - é,  
 turn me off and turn me on. Come and pick me off your sex.

(8va)

T  
A  
B

20 18 20 18 20 20 18 20 18 20 15 15 15 15 15 18 15 (15) 18 17

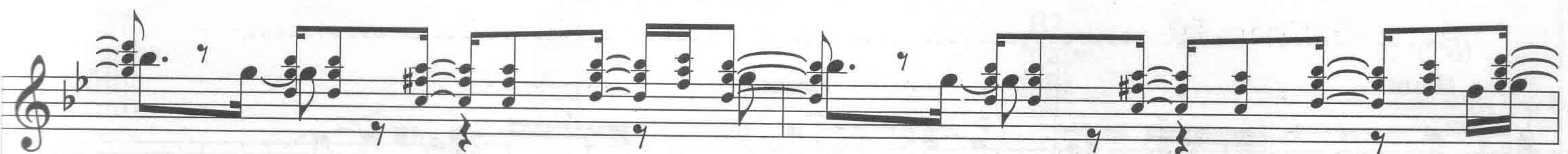
(8va)

T  
A  
B

1 15 15 1 15 1 15 15 15 1 20 18 20 18 20 20  
 17 15 17 17 15 17 17 15

Gm Am7(b5) D7

Gm Am7(b5) D7



sex - o. A - mor - é. And I  
 come and pick me off your sex. Bring it to me, more and more,

T  
A  
B

18 18 15 14 15 15 17 15 15 15 18 20

(8va)

T  
A  
B

20 20 20 20 20 20 20 18 20 15 18 15 15 18 15 15 18 15 15 18 18



1. Gm Am7(b5)D7

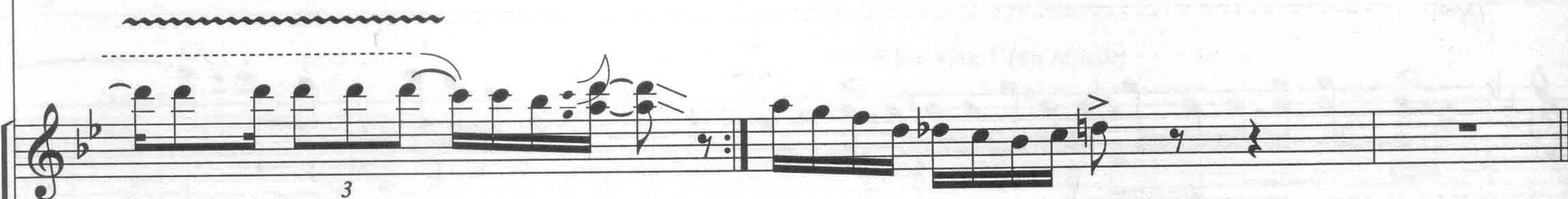
2. Gm D7



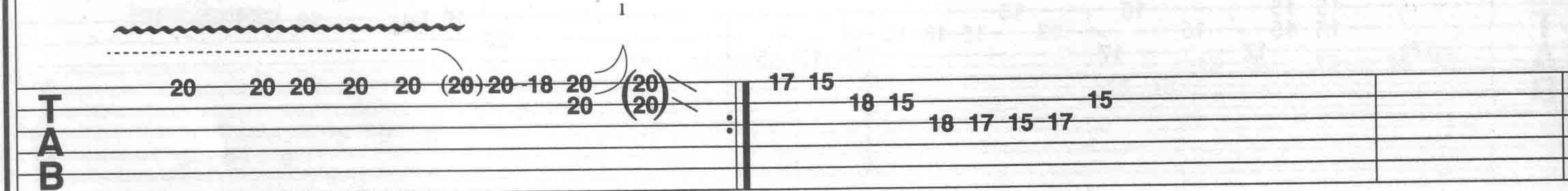
Elec. Gtr. 2 (w/dist.)



love this all the time.. A- love this all the time..  
turn me on and on. turn me on and on.

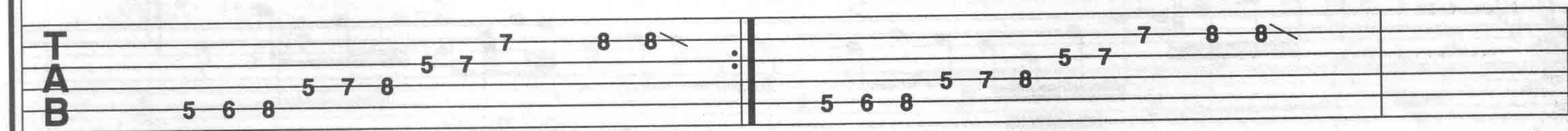


3  
grad. release



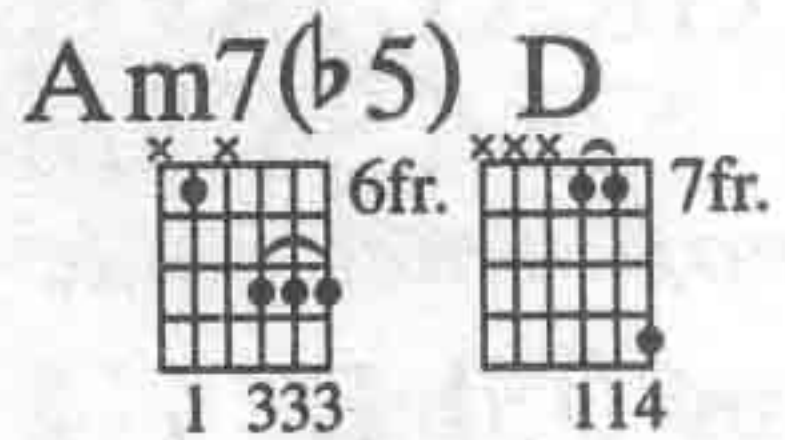
(8va)  
Horns

Horns





## Verse:



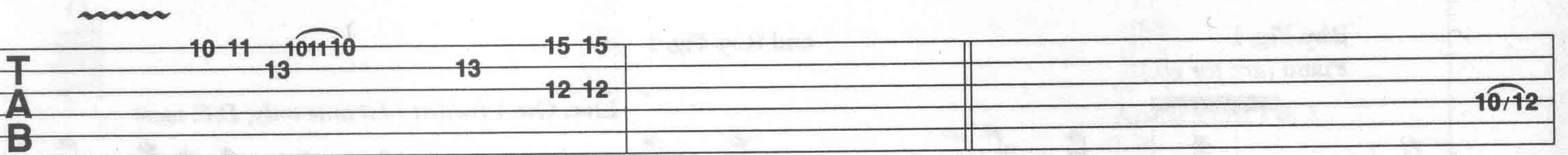
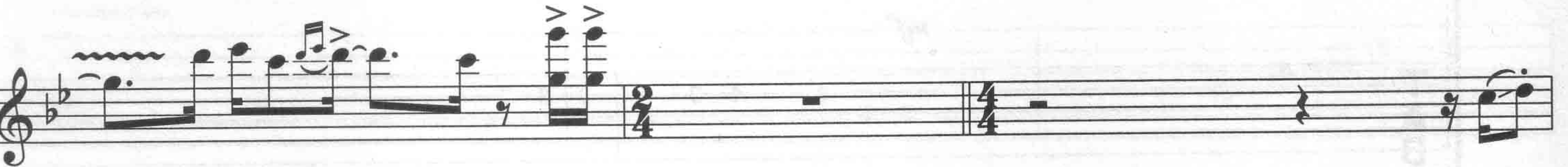
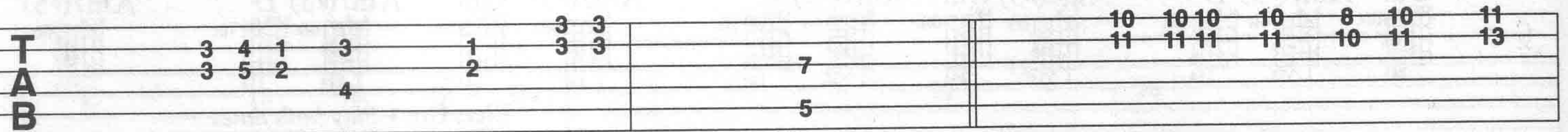
D7

Gm

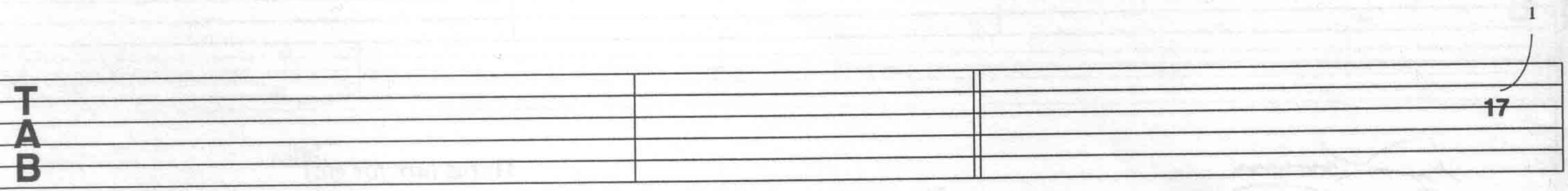
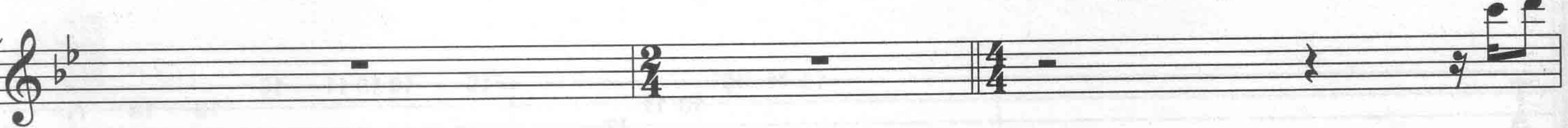
Am7(b5)

1. It's like the o - cean, ba - by,  
2. It's like the wind be - neath me,

Bkgd. Vcl.: It's

Rhy. Fig. 2  
Piano

## Elec. Gtr. 1 (D.C. only)





D7

Gm

Am7(b5)

you make me feel so sex - y. Love's so un - der - stat - ing,  
 the pas - sion flows so free - ly. Close to you, I get free,  
 make the love close

3

TAB 10 8 10 12 10/12 8 8 8 12 10/12

TAB 8 8 8 8 6 8 10 10 10 10 8 10 11 10 10 10 10 8 10 11 13

3 3 3 3

TAB 17 15 17 15 15 15 18 16



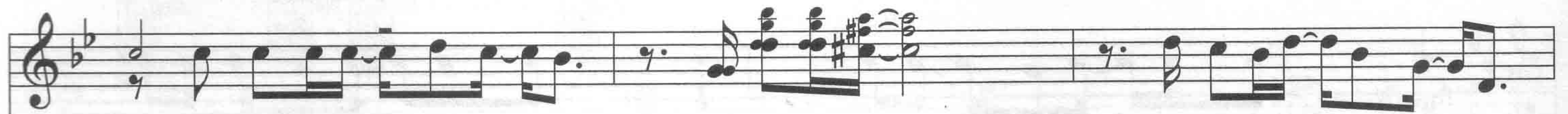
D7

Gm

Cm

D7

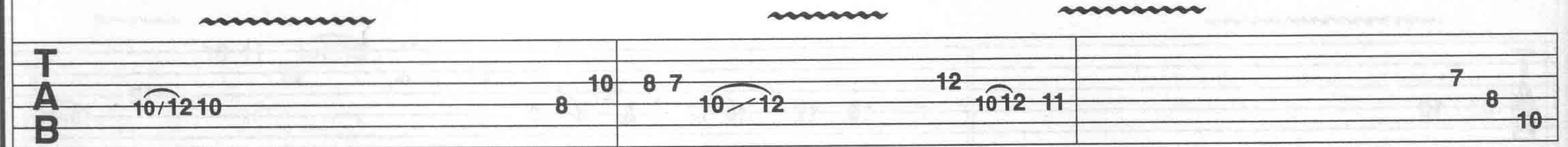
Gm



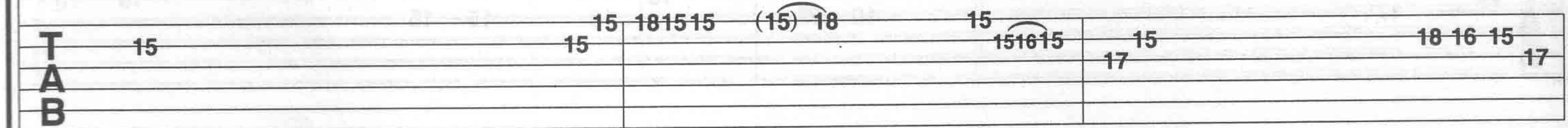
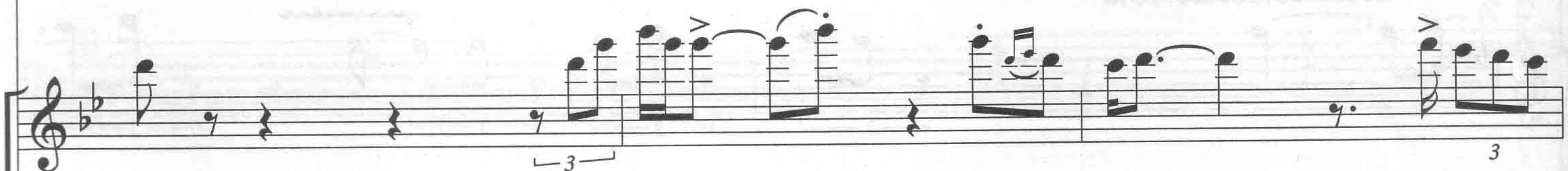
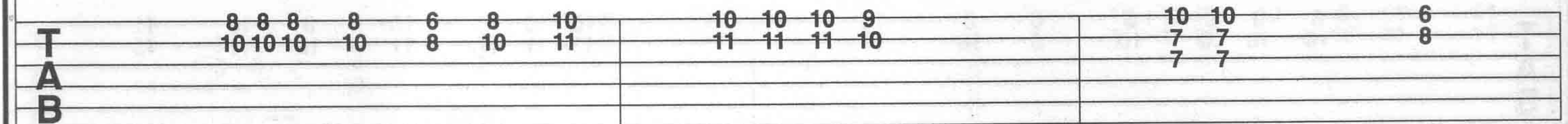
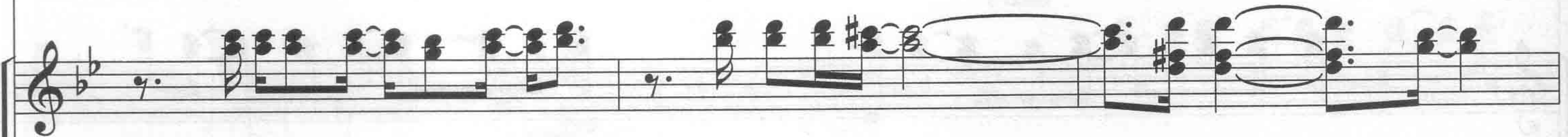
for  
and

You turn me on, \_  
I turn you on, \_

my love is on\_ and on\_ and.  
my love is on\_ and on\_ and



end Rhy. Fig. 2





**w/Rhy. Fig. 2** (*Piano*) *simile*

Am7(b5)

D7

Gm

**Elec. Gtr. 1** (*D.C. only*)

**TAB**

15 17 15

17 17 17 17 17 17

*grad. start bend*

[illegible]



## Chorus:

D7

Gm

N.C.

Gm Am7(b5)D7

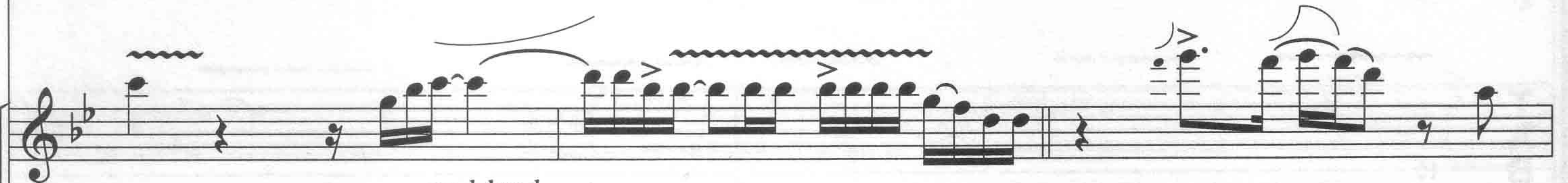


it's like a dream, my ba - by.  
it's like a dream, my

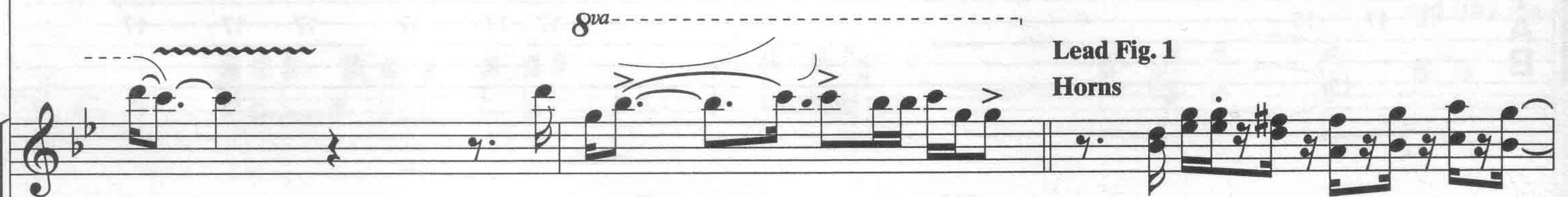
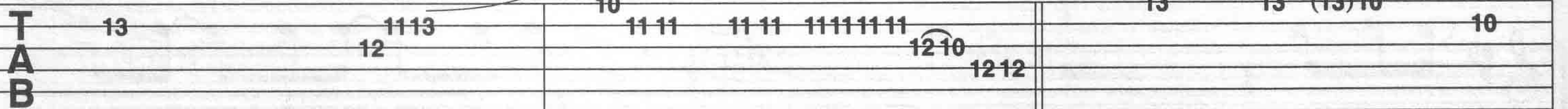
ba - by. }

A - mor - é, —

Bkgd. Vcl.: Come and pick me off your sex..

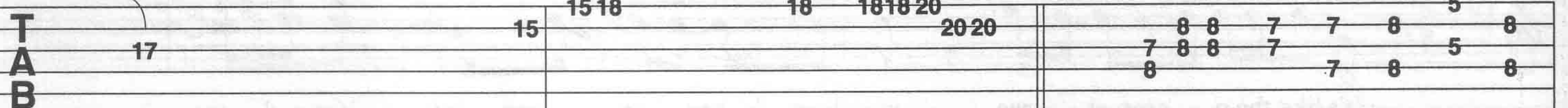


grad. bend

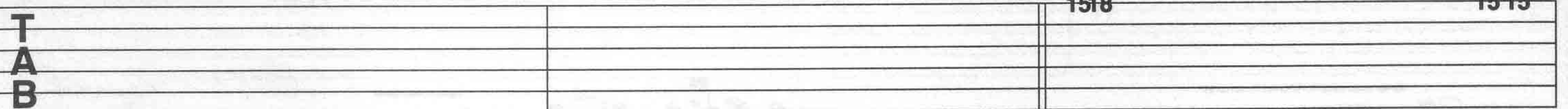
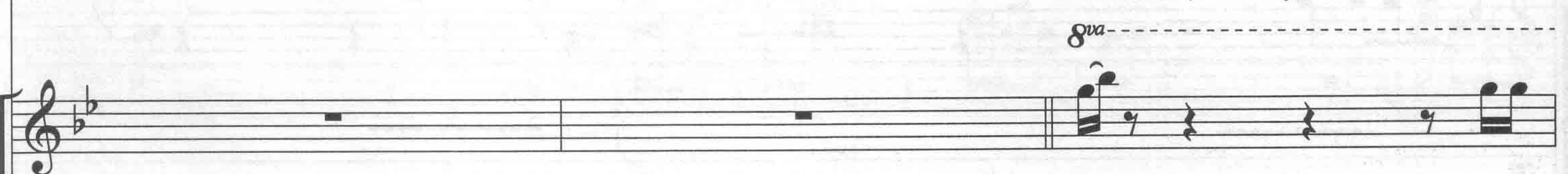


grad. bend

Lead Fig. 1  
Horns



Elec. Gtr. 1 (D.C. only)





w/Lead Fig. 1 (Horns) 2 1/2 times, simile

Gm

Am7(b5) D7

Gm

Am7(b5) D7



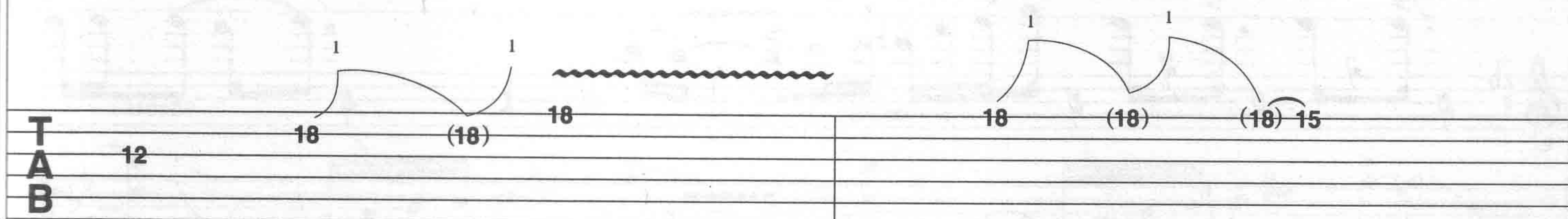
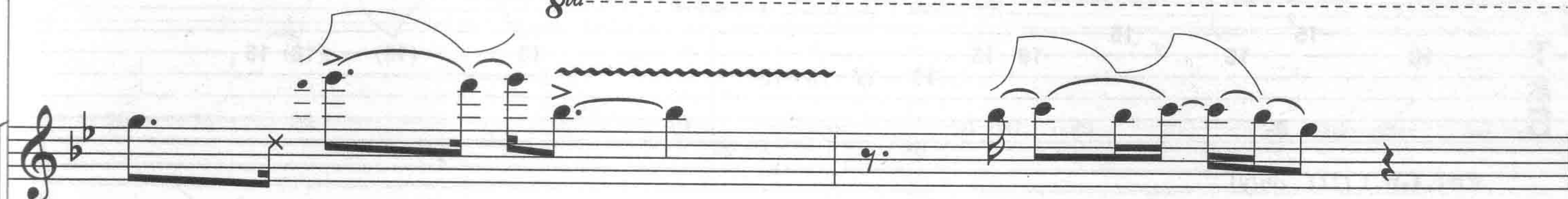
sex - o.

A - mor - é.

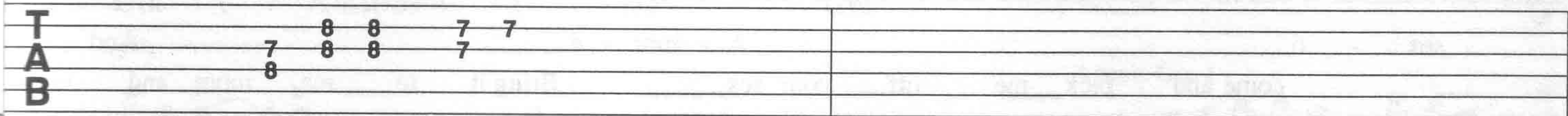
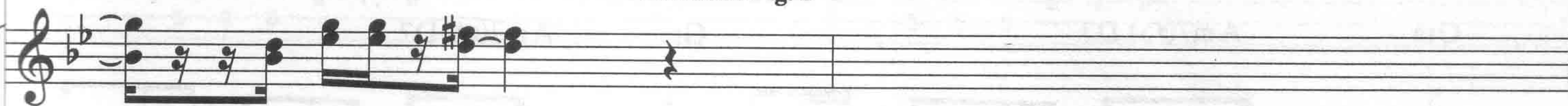
And I

Come and pick me off your sex. Bring it to me, more and more,

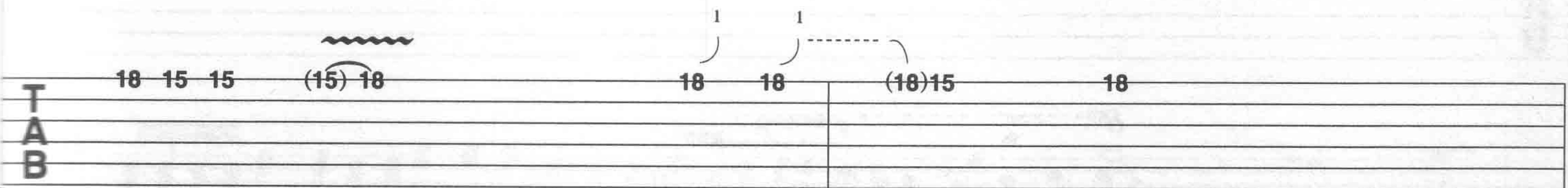
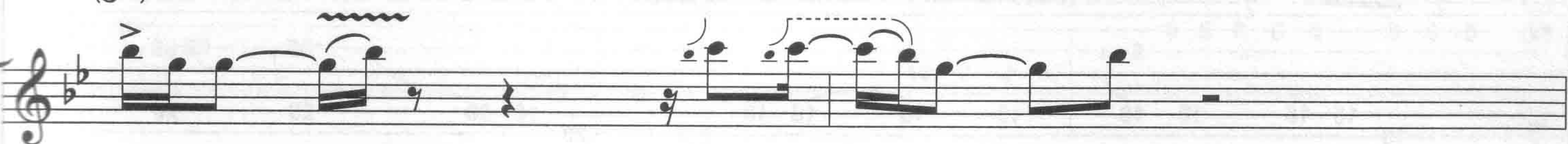
8va



end Lead Fig. 1



(8va)





Gm

Am7(b5) D7

Gm

Am7(b5) D7

love you all the time. A - mor - é,  
 turn me off and turn me on. Come and pick me off your sex.

(8va)

Elec. Gtr. 1

Electrical guitar 1 staff with notes and slurs.

T  
A  
B

18 15 18 15 18 15 18 17 15 15 18 (18) (18) 15

Elec. Gtr. 1 (D.C. only)

Electrical guitar 1 (D.C. only) staff with notes and slurs.

T  
A  
B

18 15 18 15 18 15 18 15 18 17 15 (15) 17 18 (18) 15 15

Gm

Am7(b5) D7

Gm

Am7(b5) D7

sex - o. A - mor - é. And I  
 come and pick me off your sex. Bring it to me, more and more,

(8va)

Electrical guitar 1 staff with notes and slurs.

T  
A  
B

18 15 18 18 18 15 15 18 18 20 18 20 20 20 20

Electrical guitar 1 staff with notes and slurs.

T  
A  
B

20 20 18 20 20 18



1. *Gm Am7(b5) D7* *D.C.* 2. *Gm D7*

love this all the time. love this all the time.  
turn me on and on. turn me on and on.

(8va)----- Elec. Gtr. 1  
8va-----

TAB

20 20 20 (20) 18 18 20 20 20 18 20 20 20 20 20 18 18

Horns

TAB

5 6 8 5 7 8 5 7 7 8 (8) 5 6 8 5 7 8 5 7 7 8 (8)

Interlude:

*Gm Am7(b5) D7 Gm* Elec. Gtr. tacet  
(8va)----- N.C.

Acous. Gtr. 1

TAB

20 20 20 10/12 10 8 10 8 7 3 3 5 6 6 5 8 6 5 10

TAB

3 3 3 3 3 3 1 4 4 1 2 2 2 2 3 5 3 3 3 4 4 2 2 2 2 3 5 5 3 3 3



# FOO FOO

Moderately fast ♩ = 122

Intro:

N.C.

Words and Music by  
YVON ANDRE, ROGER M. EUGENE,  
JEAN CLAUDE JEAN, YVES JOSEPH  
and HERMAN NAU

Am



**Horns (arr. for gtr.)** James \_\_\_\_\_ B.

**Trumpet** >

**mf Trombone**

**TAB**

17	15	17	15	13	14
14	12	14	12	10	12

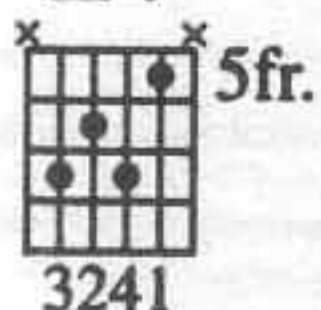
Rhy. Fig. 1

Acous. Gtr. 1 & Keybd. (arr. for gtr.)

**TAB**

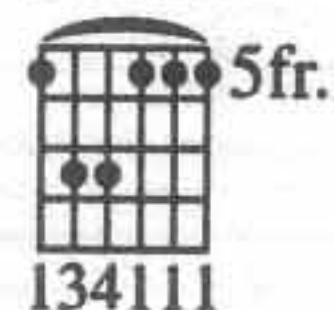
7	7	5	5	6	5	6	5
---	---	---	---	---	---	---	---

E7

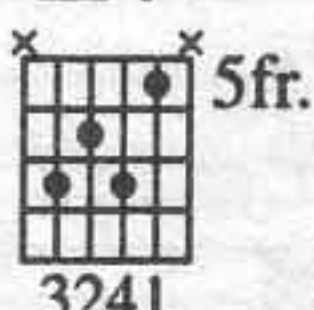


w/Rhy. Fig. 1 (Keybd.)

Am

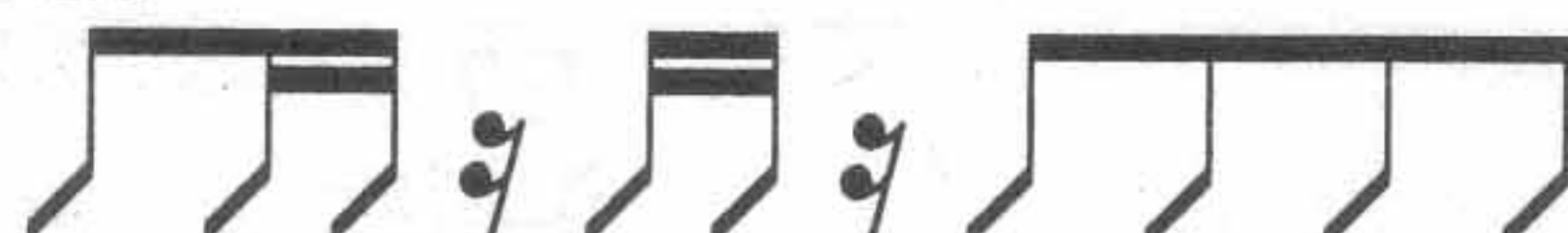


E7



end Rhy. Fig. 1

Rhy. Fig. 1A  
Acous. Gtr. 1



**Elec. Gtr. 1 (w/dist.)**

A-bak-a-bak-a-bak-a-

**TAB**

1214	14	13	14	14	14	14	13	14	12	14
------	----	----	----	----	----	----	----	----	----	----

end Rhy. Fig. 1

**Acous. Gtr. 1 cont. in slashes**

**TAB**

7	6	4	6	7	5	7	5
---	---	---	---	---	---	---	---



**E7** 5fr. 3241

**Am** 5fr. 134111

**TAB**

15 12 12 12 16 12 12 12 15 12 12 12 17 12 12 12 15 12 12 12 13 12 12 12 15 12 12 12 12 12 12

w/Rhy. Fig. 2A (Acous. Gtr. 1)  
3 3/4 times, simile

**E7** 5fr. 3241

**F** 7fr. 32

**E** 6fr. 32

**N.C.**

**E7** 5fr. 3241

**TAB**

15 12 12 12 16 12 12 12 15 12 12 0 14 13 12 13 12 14 13 14 12 14 14 15 14 12 14

**Am** 5fr. 134111

**E7** 5fr. 3241

**F** 7fr. 32

**E** 6fr. 32

**N.C.**

**E7** 5fr. 3241

**TAB**

12 14 12 14 12 13 12 12 14

**Trumpet**

**Trombone**

**TAB**

9 15 13 15 15 13 15 15 13 15 15 13 15 13 12

**Am** 5fr. 134111

**E7** 5fr. 3241

**F** 7fr. 32

**E** 6fr. 32

**N.C.**

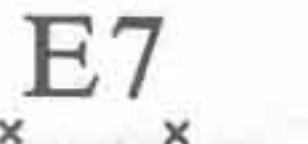
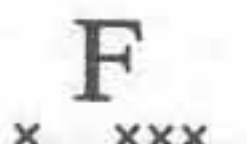

**E7** 5fr. 3241

**Am** 5fr. 134111

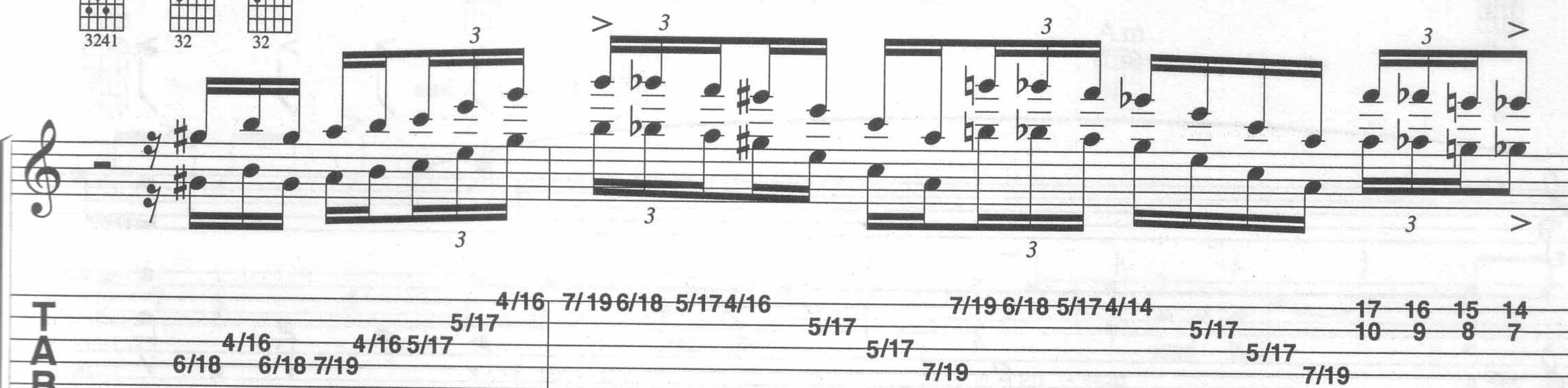
**TAB**

9 10 12 10 10 8 8 7 7 10 10 7 10 10 9 10 9 12 9



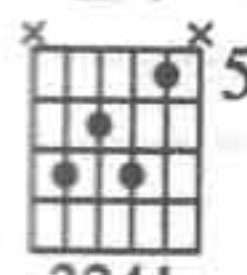
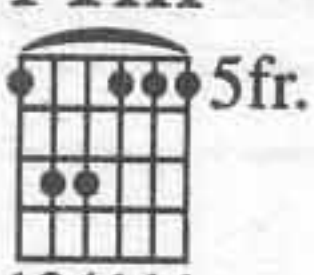
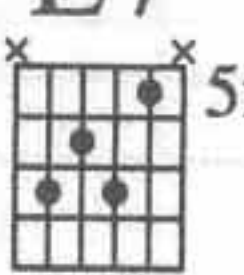
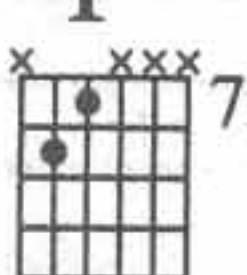
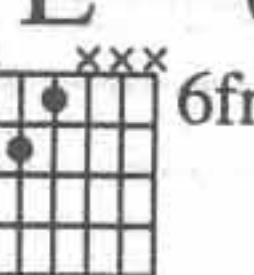
**E7**  5fr. **F**  7fr. **E**  6fr.

N.C.



**T**  
**A**  
**B**

4/16 7/19 6/18 5/17 4/16 5/17 7/19 6/18 5/17 4/14 17 16 15 14  
 6/18 6/18 7/19 5/17 5/17 7/19 5/17 7/19 10 9 8 7

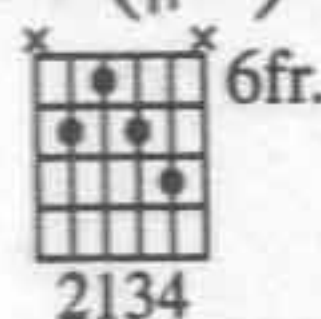
**E7**  **Am**  **E7**  **F**  **E**  \* (A7(#9)) (A#7(#9)) (B7(#9)) (C#7(#9)) (D7(#9)) (D#7(#9))

**Trumpet (dbld. by Trombone 8vb)**

[illegible]



E7(#9)



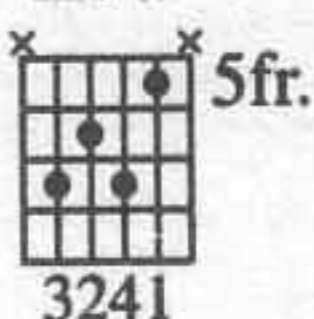
Am



First system of music notation. The top staff is a treble clef with a long note and a slur. The bottom staff is a guitar TAB with fret numbers 12, 14, 14, 12, 13, 15.

Second system of music notation. The top staff is a treble clef with a long note and a slur. The bottom staff is a guitar TAB with fret numbers 19, 17, 15, 19, 17, 15, 19, 17, 15, 19, 17, 15, 19, 17, 15, 19, 17, 15.

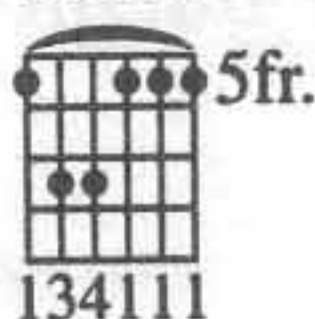
E7



Rhy. Fig. 3

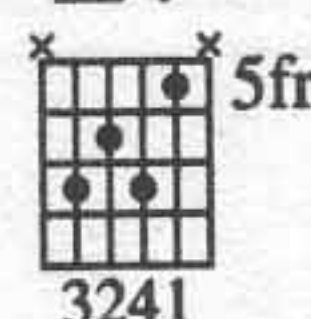
Acous. Gtr. 1

Am



w/Lead Fig. 1 (Horns) 3 times, simile

E7



Third system of music notation. The top staff is a treble clef with a long note and a slur. The bottom staff is a guitar TAB with fret numbers 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 13, 12, 12, 12, 13, 15, 12, 12, 15, 12, 15, 12.

Lead Fig. 1

Trumpet (dbld. by Trombone 8vb)

end Lead Fig. 1

Fourth system of music notation. The top staff is a treble clef with a long note and a slur. The bottom staff is a guitar TAB with fret numbers 14, 13, 12, 15, 13, 12, 15, 12, 14, 14, 13, 15, 12, 13, 15, 12, 13, 12, 15, 12.



**Am**  
5fr.  
134111

**w/Rhy. Fig. 3 (Acous. Gtr. 1) simile**

**E7**  
5fr.  
3241

**end Rhy. Fig. 3**

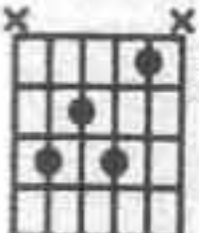

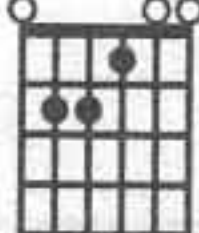
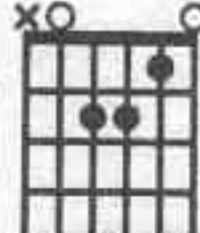
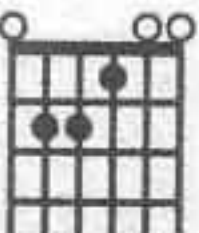
**Am**  
5fr.  
134111


car a - zu - car a - zu - car a - zu -

que dul - ce que dul - ce

15 (15) 12 15 15 15 12 12 12 12 15 12 13 12 12 13 15 15 12 15 12

TAB

**E7**  5fr. **Am**  5fr. **E**  231 **Am**  231 **E**  231

**Acous. Gtr. 1** 

car a - zu - car que dul - ce que dul - ce

**TAB**

12 12 15 15 15 12 13 12 12	12 12 12 12 12 12 12 14	14 13 12	14 13 12

**\*Horns & Keybd.**

4  
6  
7

5  
4  
4

5  
7  
7

5  
5  
5

\*Composite arrangement.



Am

231

E7

5fr.

3241

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is shown in standard notation at the top and as a tablature at the bottom. The vocal melody is written in a single staff in the middle. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment, while the second measure contains a continuation of the melody and a different accompaniment pattern. The tablature at the bottom provides fret numbers and chord structures for the guitar part, including a complex sequence of notes and chords in the second measure.

The first system of the musical score for 'The Sound of Silence' features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure contains a quarter rest, followed by a quarter note F#4, a quarter note G4, and a quarter note A4. The second measure contains a quarter note B4, a quarter note C5, and a quarter note D5. The third measure contains a quarter note E5, a quarter note F#5, and a quarter note G5. The fourth measure contains a quarter note A5, a quarter note B5, and a quarter note C6. The fifth measure contains a quarter note D6, a quarter note E6, and a quarter note F#6. The sixth measure contains a quarter note G6, a quarter note A6, and a quarter note B6. The seventh measure contains a quarter note C7, a quarter note D7, and a quarter note E7. The eighth measure contains a quarter note F#7, a quarter note G7, and a quarter note A7. The ninth measure contains a quarter note B7, a quarter note C8, and a quarter note D8. The tenth measure contains a quarter note E8, a quarter note F#8, and a quarter note G8. The eleventh measure contains a quarter note A8, a quarter note B8, and a quarter note C9. The twelfth measure contains a quarter note D9, a quarter note E9, and a quarter note F#9. The thirteenth measure contains a quarter note G9, a quarter note A9, and a quarter note B9. The fourteenth measure contains a quarter note C10, a quarter note D10, and a quarter note E10. The fifteenth measure contains a quarter note F#10, a quarter note G10, and a quarter note A10. The sixteenth measure contains a quarter note B10, a quarter note C11, and a quarter note D11. The seventeenth measure contains a quarter note E11, a quarter note F#11, and a quarter note G11. The eighteenth measure contains a quarter note A11, a quarter note B11, and a quarter note C12. The nineteenth measure contains a quarter note D12, a quarter note E12, and a quarter note F#12. The twentieth measure contains a quarter note G12, a quarter note A12, and a quarter note B12. The twenty-first measure contains a quarter note C13, a quarter note D13, and a quarter note E13. The twenty-second measure contains a quarter note F#13, a quarter note G13, and a quarter note A13. The twenty-third measure contains a quarter note B13, a quarter note C14, and a quarter note D14. The twenty-fourth measure contains a quarter note E14, a quarter note F#14, and a quarter note G14. The twenty-fifth measure contains a quarter note A14, a quarter note B14, and a quarter note C15. The twenty-sixth measure contains a quarter note D15, a quarter note E15, and a quarter note F#15. The twenty-seventh measure contains a quarter note G15, a quarter note A15, and a quarter note B15. The twenty-eighth measure contains a quarter note C16, a quarter note D16, and a quarter note E16. The twenty-ninth measure contains a quarter note F#16, a quarter note G16, and a quarter note A16. The thirtieth measure contains a quarter note B16, a quarter note C17, and a quarter note D17. The thirty-first measure contains a quarter note E17, a quarter note F#17, and a quarter note G17. The thirty-second measure contains a quarter note A17, a quarter note B17, and a quarter note C18. The thirty-third measure contains a quarter note D18, a quarter note E18, and a quarter note F#18. The thirty-fourth measure contains a quarter note G18, a quarter note A18, and a quarter note B18. The thirty-fifth measure contains a quarter note C19, a quarter note D19, and a quarter note E19. The thirty-sixth measure contains a quarter note F#19, a quarter note G19, and a quarter note A19. The thirty-seventh measure contains a quarter note B19, a quarter note C20, and a quarter note D20. The thirty-eighth measure contains a quarter note E20, a quarter note F#20, and a quarter note G20. The thirty-ninth measure contains a quarter note A20, a quarter note B20, and a quarter note C21. The fortieth measure contains a quarter note D21, a quarter note E21, and a quarter note F#21. The forty-first measure contains a quarter note G21, a quarter note A21, and a quarter note B21. The forty-second measure contains a quarter note C22, a quarter note D22, and a quarter note E22. The forty-third measure contains a quarter note F#22, a quarter note G22, and a quarter note A22. The forty-fourth measure contains a quarter note B22, a quarter note C23, and a quarter note D23. The forty-fifth measure contains a quarter note E23, a quarter note F#23, and a quarter note G23. The forty-sixth measure contains a quarter note A23, a quarter note B23, and a quarter note C24. The forty-seventh measure contains a quarter note D24, a quarter note E24, and a quarter note F#24. The forty-eighth measure contains a quarter note G24, a quarter note A24, and a quarter note B24. The forty-ninth measure contains a quarter note C25, a quarter note D25, and a quarter note E25. The fiftieth measure contains a quarter note F#25, a quarter note G25, and a quarter note A25. The fifty-first measure contains a quarter note B25, a quarter note C26, and a quarter note D26. The fifty-second measure contains a quarter note E26, a quarter note F#26, and a quarter note G26. The fifty-third measure contains a quarter note A26, a quarter note B26, and a quarter note C27. The fifty-fourth measure contains a quarter note D27, a quarter note E27, and a quarter note F#27. The fifty-fifth measure contains a quarter note G27, a quarter note A27, and a quarter note B27. The fifty-sixth measure contains a quarter note C28, a quarter note D28, and a quarter note E28. The fifty-seventh measure contains a quarter note F#28, a quarter note G28, and a quarter note A28. The fifty-eighth measure contains a quarter note B28, a quarter note C29, and a quarter note D29. The fifty-ninth measure contains a quarter note E29, a quarter note F#29, and a quarter note G29. The sixtieth measure contains a quarter note A29, a quarter note B29, and a quarter note C30. The sixty-first measure contains a quarter note D30, a quarter note E30, and a quarter note F#30. The sixty-second measure contains a quarter note G30, a quarter note A30, and a quarter note B30. The sixty-third measure contains a quarter note C31, a quarter note D31, and a quarter note E31. The sixty-fourth measure contains a quarter note F#31, a quarter note G31, and a quarter note A31. The sixty-fifth measure contains a quarter note B31, a quarter note C32, and a quarter note D32. The sixty-sixth measure contains a quarter note E32, a quarter note F#32, and a quarter note G32. The sixty-seventh measure contains a quarter note A32, a quarter note B32, and a quarter note C33. The sixty-eighth measure contains a quarter note D33, a quarter note E33, and a quarter note F#33. The sixty-ninth measure contains a quarter note G33, a quarter note A33, and a quarter note B33. The seventieth measure contains a quarter note C34, a quarter note D34, and a quarter note E34. The seventy-first measure contains a quarter note F#34, a quarter note G34, and a quarter note A34. The seventy-second measure contains a quarter note B34, a quarter note C35, and a quarter note D35. The seventy-third measure contains a quarter note E35, a quarter note F#35, and a quarter note G35. The seventy-fourth measure contains a quarter note A35, a quarter note B35, and a quarter note C36. The seventy-fifth measure contains a quarter note D36, a quarter note E36, and a quarter note F#36. The seventy-sixth measure contains a quarter note G36, a quarter note A36, and a quarter note B36. The seventy-seventh measure contains a quarter note C37, a quarter note D37, and a quarter note E37. The seventy-eighth measure contains a quarter note F#37, a quarter note G37, and a quarter note A37. The seventy-ninth measure contains a quarter note B37, a quarter note C38, and a quarter note D38. The eightieth measure contains a quarter note E38, a quarter note F#38, and a quarter note G38. The eighty-first measure contains a quarter note A38, a quarter note B38, and a quarter note C39. The eighty-second measure contains a quarter note D39, a quarter note E39, and a quarter note F#39. The eighty-third measure contains a quarter note G39, a quarter note A39, and a quarter note B39. The eighty-fourth measure contains a quarter note C40, a quarter note D40, and a quarter note E40. The eighty-fifth measure contains a quarter note F#40, a quarter note G40, and a quarter note A40. The eighty-sixth measure contains a quarter note B40, a quarter note C41, and a quarter note D41. The eighty-seventh measure contains a quarter note E41, a quarter note F#41, and a quarter note G41. The eighty-eighth measure contains a quarter note A41, a quarter note B41, and a quarter note C42. The eighty-ninth measure contains a quarter note D42, a quarter note E42, and a quarter note F#42. The ninetieth measure contains a quarter note G42, a quarter note A42, and a quarter note B42. The hundredth measure contains a quarter note C43, a quarter note D43, and a quarter note E43. The hundred-first measure contains a quarter note F#43, a quarter note G43, and a quarter note A43. The hundred-second measure contains a quarter note B43, a quarter note C44, and a quarter note D44. The hundred-third measure contains a quarter note E44, a quarter note F#44, and a quarter note G44. The hundred-fourth measure contains a quarter note A44, a quarter note B44, and a quarter note C45. The hundred-fifth measure contains a quarter note D45, a quarter note E45, and a quarter note F#45. The hundred-sixth measure contains a quarter note G45, a quarter note A45, and a quarter note B45. The hundred-seventh measure contains a quarter note C46, a quarter note D46, and a quarter note E46. The hundred-eighth measure contains a quarter note F#46, a quarter note G46, and a quarter note A46. The hundred-ninth measure contains a quarter note B46, a quarter note C47, and a quarter note D47. The hundred-tieth measure contains a quarter note E47, a quarter note F#47, and a quarter note G47. The hundred-first measure contains a quarter note A47, a quarter note B47, and a quarter note C48. The hundred-second measure contains a quarter note D48, a quarter note E48, and a quarter note F#48. The hundred-third measure contains a quarter note G48, a quarter note A48, and a quarter note B48. The hundred-fourth measure contains a quarter note C49, a quarter note D49, and a quarter note E49. The hundred-fifth measure contains a quarter note F#49, a quarter note G49, and a quarter note A49. The hundred-sixth measure contains a quarter note B49, a quarter note C50, and a quarter note D50. The hundred-seventh measure contains a quarter note E50, a quarter note F#50, and a quarter note G50. The hundred-eighth measure contains a quarter note A50, a quarter note B50, and a quarter note C51. The hundred-ninth measure contains a quarter note D51, a quarter note E51, and a quarter note F#51. The hundred-tieth measure contains a quarter note G51, a quarter note A51, and a quarter note B51. The hundred-first measure contains a quarter note C52, a quarter note D52, and a quarter note E52. The hundred-second measure contains a quarter note F#52, a quarter note G52, and a quarter note A52. The hundred-third measure contains a quarter note B52, a quarter note C53, and a quarter note D53. The hundred-fourth measure contains a quarter note E53, a quarter note F#53, and a quarter note G53. The hundred-fifth measure contains a quarter note A53, a quarter note B53, and a quarter note C54. The hundred-sixth measure contains a quarter note D54, a quarter note E54, and a quarter note F#54. The hundred-seventh measure contains a quarter note G54, a quarter note A54, and a quarter note B54. The hundred-eighth measure contains a quarter note C55, a quarter note D55, and a quarter note E55. The hundred-ninth measure contains a quarter note F#55, a quarter note G55, and a quarter note A55. The hundred-tieth measure contains a quarter note B55, a quarter note C56, and a quarter note D56. The hundred-first measure contains a quarter note E56, a quarter note F#56, and a quarter note G56. The hundred-second measure contains a quarter note A56, a quarter note B56, and a quarter note C57. The hundred-third measure contains a quarter note D57, a quarter note E57, and a quarter note F#57. The hundred-fourth measure contains a quarter note G57, a quarter note A57, and a quarter note B57. The hundred-fifth measure contains a quarter note C58, a quarter note D58, and a quarter note E58. The hundred-sixth measure contains a quarter note F#58, a quarter note G58, and a quarter note A58. The hundred-seventh measure contains a quarter note B58, a quarter note C59, and a quarter note D59. The hundred-eighth measure contains a quarter note E59, a quarter note F#59, and a quarter note G59. The hundred-ninth measure contains a quarter note A59, a quarter note B59, and a quarter note C60. The hundred-tieth measure contains a quarter note D60, a quarter note E60, and a quarter note F#60. The hundred-first measure contains a quarter note G60, a quarter note A60, and a quarter note B60. The hundred-second measure contains a quarter note C61, a quarter note D61, and a quarter note E61. The hundred-third measure contains a quarter note F#61, a quarter note G61, and a quarter note A61. The hundred-fourth measure contains a quarter note B61, a quarter note C62, and a quarter note D62. The hundred-fifth measure contains a quarter note E62, a quarter note F#62, and a quarter note G62. The hundred-sixth measure contains a quarter note A62, a quarter note B62, and a quarter note C63. The hundred-seventh measure contains a quarter note D63, a quarter note E63, and a quarter note F#63. The hundred-eighth measure contains a quarter note G63, a quarter note A63, and a quarter note B63. The hundred-ninth measure contains a quarter note C64, a quarter note D64, and a quarter note E64. The hundred-tieth measure contains a quarter note F#64, a quarter note G64, and a quarter note A64. The hundred-first measure contains a quarter note B64, a quarter note C65, and a quarter note D65. The hundred-second measure contains a quarter note E65, a quarter note F#65, and a quarter note G65. The hundred-third measure contains a quarter note A65, a quarter note B65, and a quarter note C66. The hundred-fourth measure contains a quarter note D66, a quarter note E66, and a quarter note F#66. The hundred-fifth measure contains a quarter note G6

**Guitar Chord Diagrams:**

- Am:** 134111 (5fr.)
- E7:** 3241 (5fr.)
- Am:** 134111 (5fr.)

**Score Details:**

- Guitar:** Treble clef, standard notation. Includes a melodic line with accents, slurs, and a final tremolo pick. A dashed line labeled "8va" indicates an octave shift.
- Bass:** TAB format, showing fret numbers (15/17, 17, 19, 20) and techniques like tremolo picking.

**E7**  
x 5fr.  
3 2 4 1

**Am**  
5fr.  
1 3 4 1 1 1

(8va)

3

3

grad. bend

harm.

1 1 1/2 1

20 20 20 20 (20) 17 17 17 20 17 17 17 17 17

24 24 24 24 21 (21)

TAB



**E7** 5fr. 3241

**Am** 5fr. 134111

**E7** 5fr. 3241

8va

1 1/2 -1/2 1 1/2 1 1/2 1 1/2 1 1/2

(21) 21 (21) 21 21 21 21 (21) 17 19 19 17 19 5 16 17 17 19 19 20 22

3

**Am** 5fr. 134111

**E7** 5fr. 3241

8va

trem. pick

grad. release

1 1/2

22 22 22 22 (22) 20 22 20 22 20 19 20 19 20

**Am** 5fr. 134111

**E7** 5fr. 3241

8va

trem. pick

6

19 17 17 19 19 17 17 17 16 12 13 12 13 12 13 12 15 12 15 12 15 12 15 12 13 13

**Am** 5fr. 134111

**E7** 5fr. 3241

N.C.

15 14 14 14 14 14 (14) 5 17 17 17 17 19 19 19 20 20 14 12 14 12 10 12

0

**Trumpet (dbld. by Trombone 8vb)**

17 15 12 15 13 14

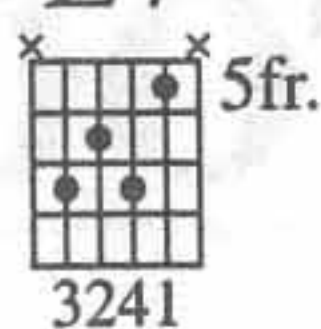


**w/Rhy. Fig. 1A** (*Acous. Gtr. 1*) 2 times, simile)

Am



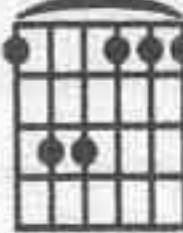
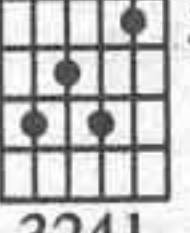
E7



**TAB**

14      12      10      12 — 14      14

12      14      14      12      (12) — 14

Am  5fr.  5fr.

134111 3241

bak - a - bak - a - bak - a - bak - a - bak - a - bak - a - bak - a - bak - a.

C - 'mon!\_

TAB 14 14 14 12 14 14 13 14 12 14 13 12 15 12 12 12

**Am**

x x x x 5fr.

134111

**E7**

x x x x 5fr.

3241

**Acous. Gtr. 2**

**TAB**

: (12) (12)

14 1214 1214 1214 2

7 7 0 0 0 0 7 7 0 0 0 0 0 x x

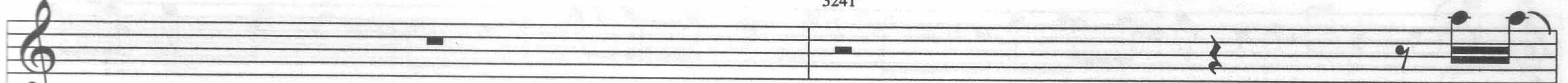
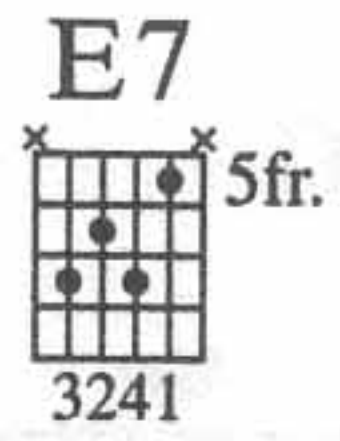
**Trumpet**

**Trombone**

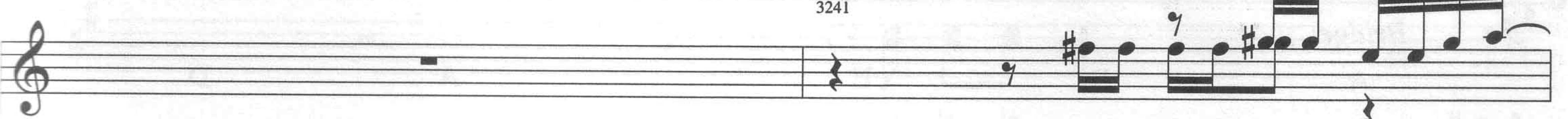
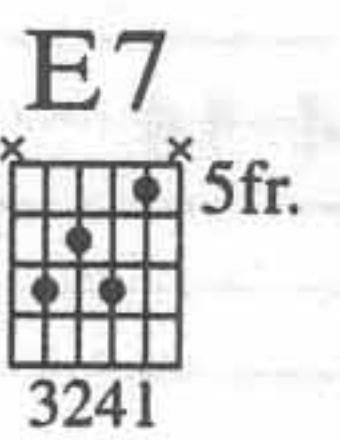
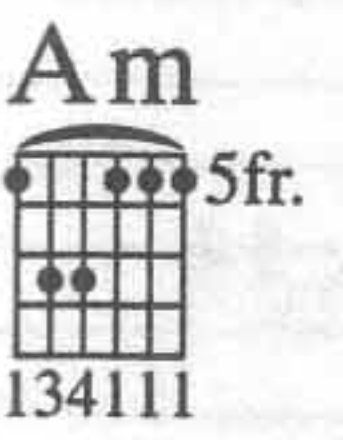
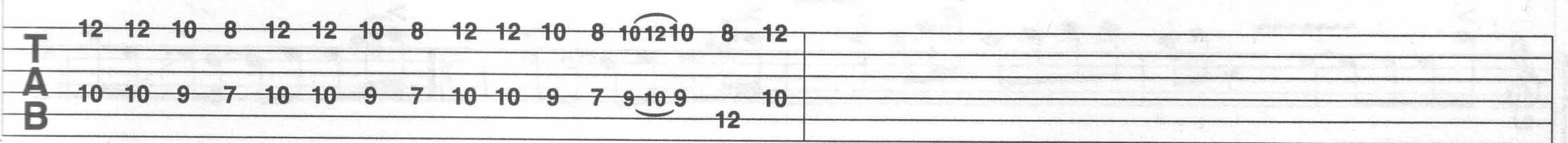
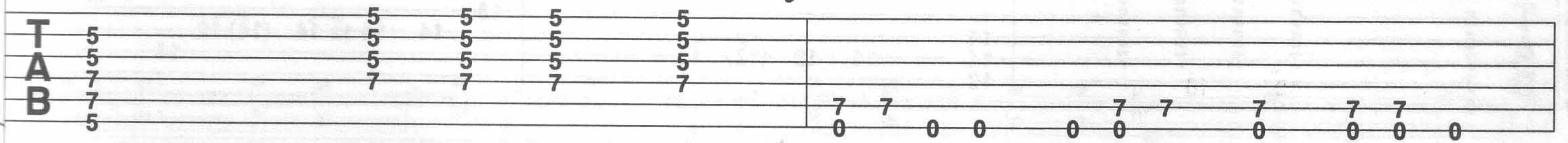
**TAB**

12	12	10	8	12	12	10	8	12	12	10	8	12	12	10	12
10	10	9	7	10	10	9	7	10	10	9	7	10	10	9	10

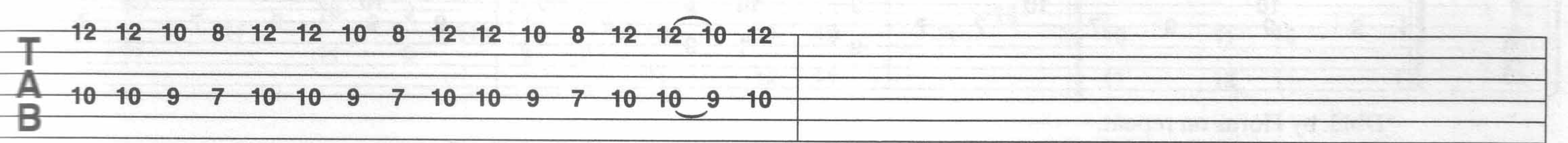
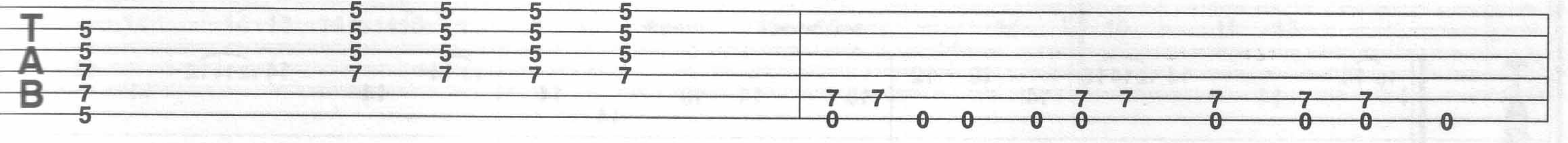





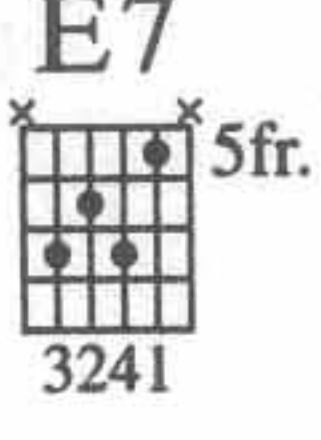

C-'mon!



Ev-'ry-bod-y sing.  
Ev-'ry - bod-y, C-'mon!..





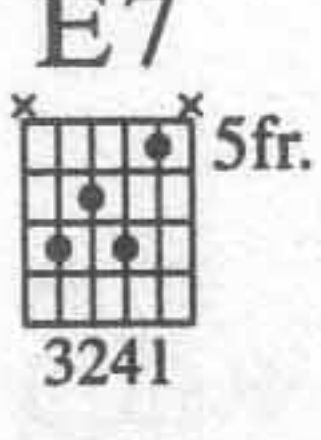

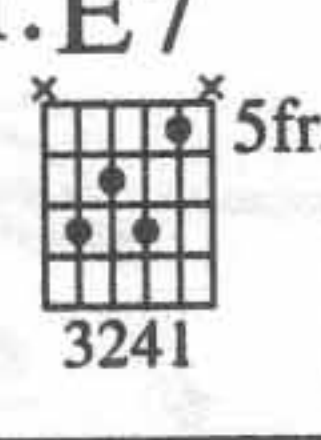
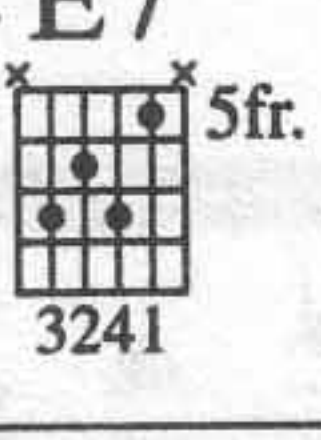
Am  5fr. E7  5fr. Am  5fr.

Ay, ay, ay, ay, ay, ay, ay, ay, ay,

Acous. Gtr. 2 Elec. Gtr. 1

TAB

5	5	5	5	5	13	14	14	12	(12)	14	14	14	12	(14)	12	14
5	5	5	5	5	14	14	14	12	(12)	14	14	14	12	(14)	12	14
7	7	7	7	7	12	14	14	12	(12)	14	14	14	12	(14)	12	14
5																

E7  5fr. Am  5fr. 1. E7  5fr. 2. E7  5fr.

ay, ay, ay, ay, ay, ay.

TAB

12	12	13	13	12	12	13	14	13	14	14	14	13	14	14	12	14
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14

Bridge:

\*\*

A

D

E

A

D

a, la, la, la, la, la, la.

\*Elec. Gtr. 1 (dbld. by Acous. Gtr. 1)

TAB

13	14	14	14	12	14	12	12	13	14	13	14	14	13	14	14	12	12

hold throughout

TAB

9	10	9	7	10	7	7	9	10	9	10	9	10	9	7	10	7	7
9	9	9	7	7	7	7	9	11	9	9	9	9	9	7	7	7	7

\*Dbld. by Horns on repeat.

\*Dbld. by Acous. Gtr. 1 8vb on repeat.

\*\*Harmony implied by Bass/Keybd.



E

F#m

D

C#7

13 14 13 11 14 14 14 13 14 13 14 13 11 13 13 10 11 10 11 10 11 10

9 10 9 11 10 10 11 10 9 11 9 9 10 11 10 11 10 11 12 11 11

1. 2.

F#m D C#7 C#7

La, la, la

14 14 13 14 13 14 13 11 13 13 10 11 10 14 14 10 11 10

10 11 10 9 11 9 9 10 11 10 11 10 10 11 10 11 12 11 11 12 11 11



w/Rhy. Figs. 1 (Keybd.) &amp; 1A (Acous. Gtr. 1) 11 times, simile

Am 5fr. 134111 E7 5fr. 3241 Am 5fr. 134111 E7 5fr. 3241

Ay, ay, ay, ay, ay, ay, ay, ay, ay,

Elec. Gtr. 1

TAB

	12 14 12 14 14	14 14 14 14	12 12 14 14 14
--	----------------	-------------	----------------

Am 5fr. 134111 E7 5fr. 3241 Am 5fr. 134111

ay, ay, ay.

TAB

13 12 12 14 14 13 14 14 14	13 14 14 14 14	13 15 13 14 14 14 14
----------------------------	----------------	----------------------

E7 5fr. 3241 Am 5fr. 134111

TAB

15 12 12 15 12 15 12 12 12 15 12 12 12 15 12 12 12	12 12 12 12 15 14 2
--	---------------------

E7 5fr. 3241 Am 5fr. 134111 E7 5fr. 3241

Sam - ba bo - lé, Sam - ba bo - lé, Sam - ba bo - lé, bo - lé, bo - lé,

2nd Vcl.: Bo - lé,



Am 5fr. 134111 E7 5fr. 3241 Am 5fr. 134111

Sam-ba bo - lé, — Lé-bo-le, Le-bo-lé.  
bo - lé. Bo - lé, bo-lé, — bo-lé, — bo - lé, bo-lé, — bo - lé. — Bo-

E7 5fr. 3241 Am 5fr. 134111 E7 5fr. 3241

Le-bo-lé. Le-bo-lé. Sam - ba bo - lé — Sam-  
lé, bo-lé — bo - lé. — Bo - lé, bo-lé — bo - lé. — Bo - lé,

Am 5fr. 134111 E7 5fr. 3241 Am 5fr. 134111

- ba bo - lé. — bo - lé, Sam - ba bo - lé. — Sam - ba bo - lé. — bo - lé.

E7 5fr. 3241 N.C. (Am) E7 5fr. 3241

Acous. Gtr. 1

San - tan - a, San - tan - a, San -

Trumpet Trombone

T	10	12	13	15	17	16	17		12	12	12	12
A												
B	7	9	10	12	14	13	14		13	13	6	6

Rhy. Fig. 2 Keybd.

T												
A												
B												



Am  5fr.

E7  5fr.

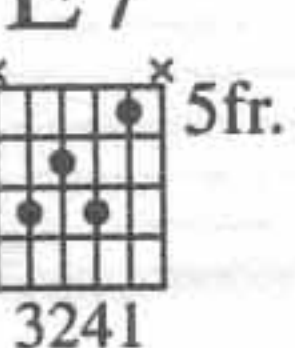
F  7fr. E  6fr.

tan - a, San - tan - a, San - tan - a, San - tan - a! ¡To - do  
Ev - ry -

**T** 14 14 13 13 12 12 13 12 12 12  
**A** 7 7 7 7 5 5 7 6 6 4  
**B** 7 7 7 7 7 7 7 7 7 7

w/Rhy. Fig. 2 (Keybd.) simile

N.C.

E7  5fr.

Am  5fr.

el mun-do, con la ma-no a - rri-ba! Hey, Char-lie!  
bod - y, get down, get down, get. C - 'mon!

**Keybd.** end Rhy. Fig. 2

**Horns**  
**Trumpet**

**Trombone**

**T** 12 12 12 12 12 12 12 12 12 12  
**A** 13 13 12 12 4 4 12 13 13 13  
**B** 7 7 6 6 4 4 6 7 7 7



E7 5fr. F 7fr. E 6fr. 3241 32 32 7fr

1.2.3.4. N.C. 5. N.C.

¡Ex - cú-sa-me vos con la ma - no a-rrí-ba! ¡To-do el mun-do con la ma-no a-rrí-ba!  
Ex-cuse me but I don't speak Span-ish. Foo, foo.

T 12 12 12  
A 13 13 6 4  
B 7 7 6 6

w/Rhy. Fig. 2 (Keybd.) simile

E7 5fr. Am 5fr. E7 5fr. F 7fr. E 6fr. N.C. 3241 134111 3241 32 32 7fr

Rhy. Fig. 2A Acous. Gtr. 1 end Rhy. Fig. 2A

⑤ Drum Fill

Horns Trumpet Trombone

T 12 12 12 13 12 17 12 12  
A 13 13 13 14 13 17 12 12  
B 7 6 7 7 7 5 4 6

Solos:

w/Rhy. Figs. 2 (Keybd.) &amp; 2A (Acous. Gtr. 1) simile

E7 5fr. Am 5fr. E7 5fr. F 7fr. E 6fr. 3241 134111 3241 32 32

1.-5. 6. N.C.

Drum Fill  
Bass Fill, 2 times  
Keybd. Fill, 2 times

Elec. Gtr. 1

T 12 12 12 12 12 12 12 12  
A 15 13 15 12  
B



# VICTORY IS WON

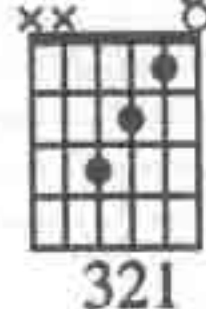
Words and Music by  
CARLOS SANTANA

Moderately slow ♩ = 80

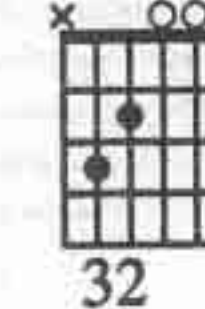
Intro:

**A**

Fmaj7



Cmaj7



Acous. Gtr. 1 (steel-string)

Elec. Gtr. 1 (w/dist.)

*mf*

**T  
A  
B**

14 14 12 12 14 : 14

12 14 12 12 14 12 14

Fmaj7



Cmaj7



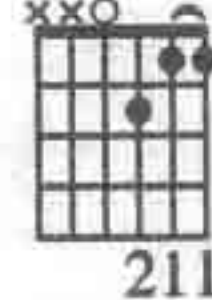
**T  
A  
B**

14 14 14 12 12 14 12 14

12 14 12 12 14 12 14

w/Lead Fill 1 (on repeat)

Dm7

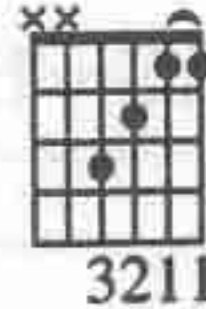


open

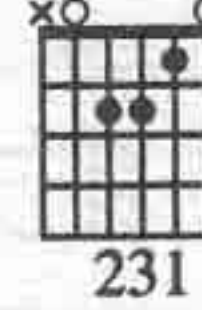
C/E



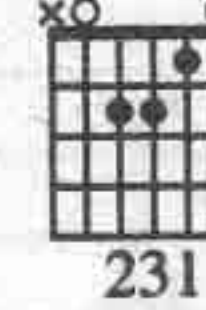
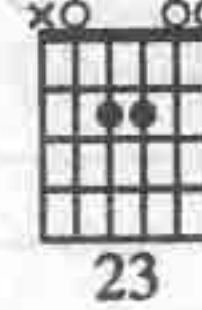
F



Am



Asus2 Am



**T  
A  
B**

12 14 12 12 14 12 10

(12) 10 12 12 14 12 10 10

Lead Fill 1

Elec. Gtr. 1

**T  
A  
B**

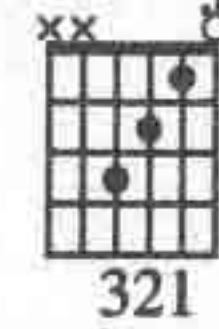
14 12 10 12 12 14 12 10 10



**B**

Keybd. Solo on repeat

\* Fmaj7



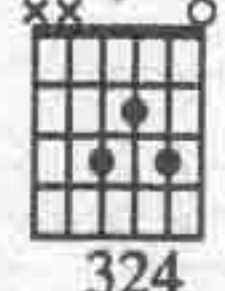
1. 2.

14 14 12 12 14 : 12 13 12 13 12 14 : 14

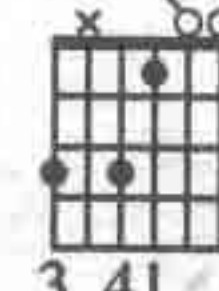
TAB

\*Composite arrangement of Keybd./Bass &amp; Acous. Gtr.

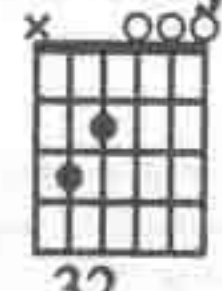
Fmaj7(6)



G13(b9)



Cmaj7

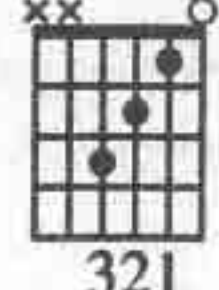


C11

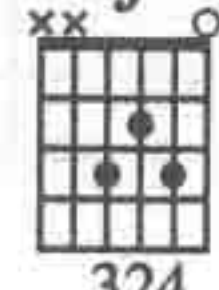
12 14 12 12 14 12 14 12 14 : 12 13 12 13 12 14

TAB

Fmaj7



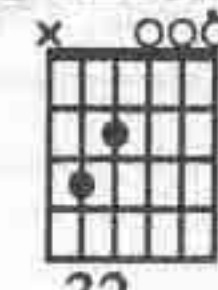
Fmaj7(6)



G13(b9)



Cmaj7



13 14 14 14 : 13 13 13 13 15 12 : 12 12 15 12 12 12

TAB

w/bar -1/2



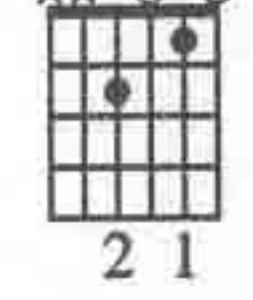
Em7

A7(b9)

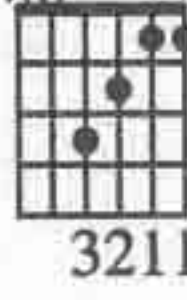
Dm7



C/E



F



Musical notation for the first system, including guitar and bass staves with tablature.

Tablature (TAB):

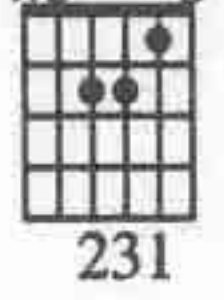
12 14	12	12 14	12	(12) 14	12 10	12	12 14	12	10 10
		10							

C

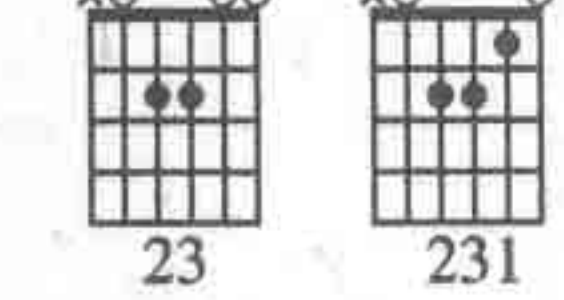
Guitar Solo:

Fmaj7

Am

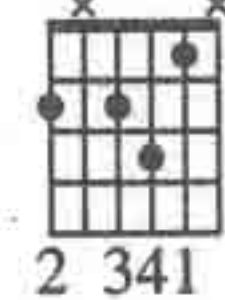


Asus2 Am



1.2.

Gb7(b5)



3.

Gb7(b5)



Cont. rhy. simile

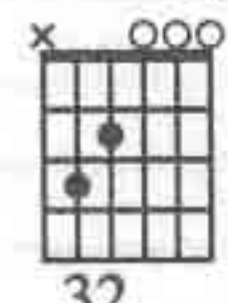
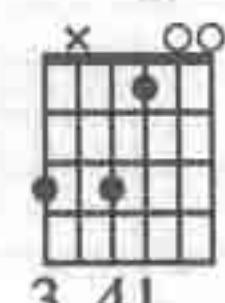
Musical notation for the second system, including guitar and bass staves with tablature.

Tablature (TAB):

12	13 12	12	14	14

G13(b9)

Cmaj7



Musical notation for the third system, including guitar and bass staves with tablature.

Tablature (TAB):

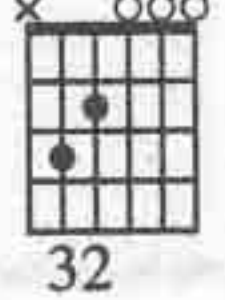
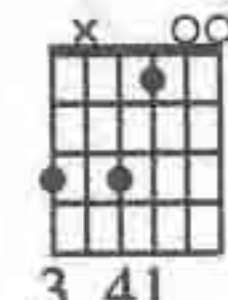
(14)	12 14	12	12	14 12 14	(14) 12 14	12	14	12 13	12 13 12	14

Fmaj7



G13(b9)

Cmaj7

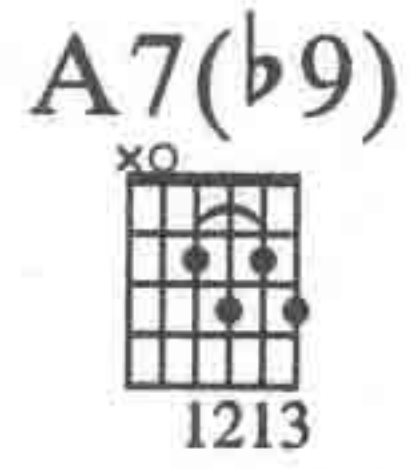
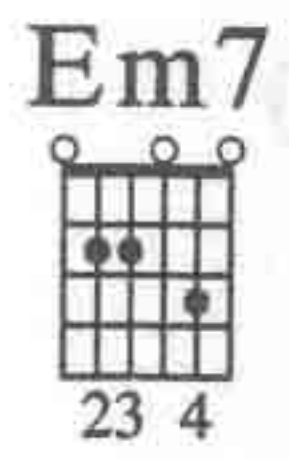


Musical notation for the fourth system, including guitar and bass staves with tablature.

Tablature (TAB):

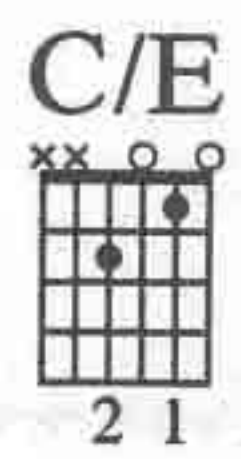
14	13	14 14	14 14	(14) 12 14	12	13 13 13	10 10 12	10 12	12	12 12 12	12 12 12 12 12 12





13 13 13 13 13 15 15 15 15 17 17 20 17 20 17 20 17 20 17

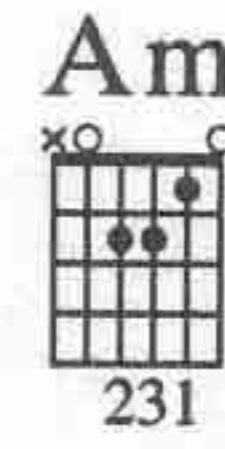
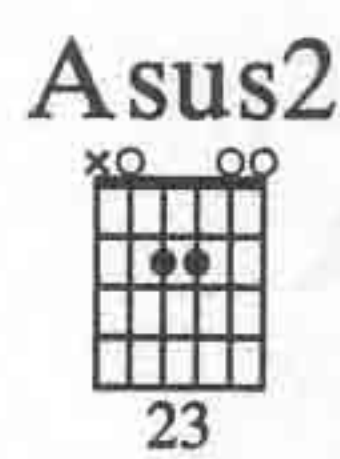
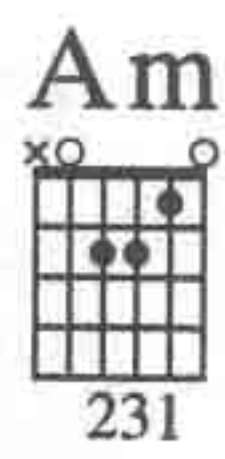
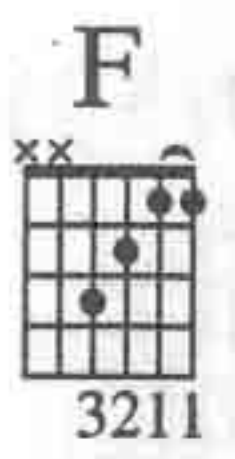
TAB



20 17 20 17 12 15 12 15 12 15 12 12 12 15 12 15 12 13 12 15 12 13 12 13 12 14 12 7 5 5

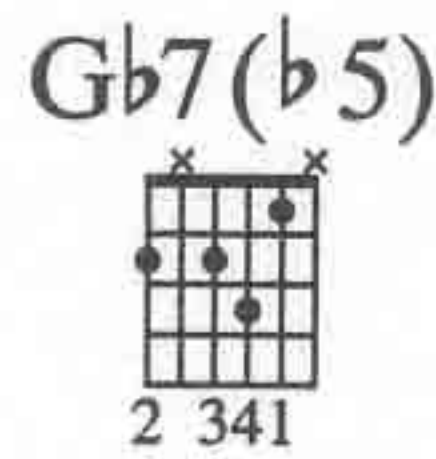
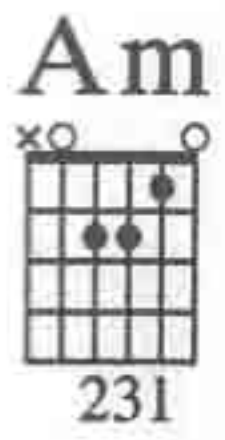
3 w/wah effect

TAB



6 6 1 5 8 7 8 5 5 8 7 5 7 8 7 8 7 5 8 5 5 8 7 5 7 5 8 5 7 5 7 5 7 5 7 5

TAB

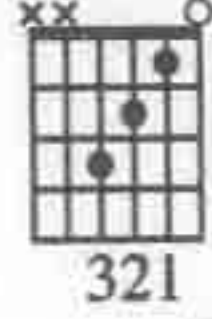


7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 8 5

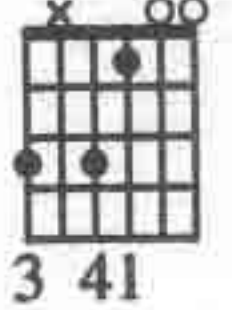
TAB



Fmaj7

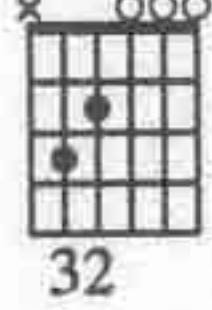


G13(b9)

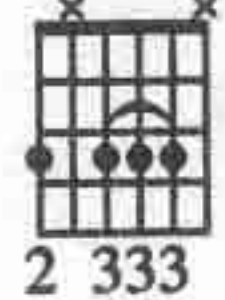


Musical notation for the first system, featuring a treble clef staff with a melodic line and a guitar tablature staff below. The tablature includes fret numbers 7, 8, 10, 12, 13, 14, 15, and a triplet of 12s. A '3' is written above the triplet. The system concludes with a double bar line and the letters 'TAB'.

Cmaj7



Gm7

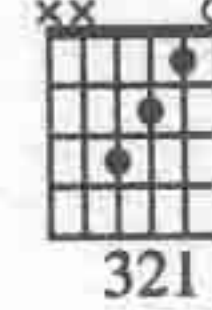


C7

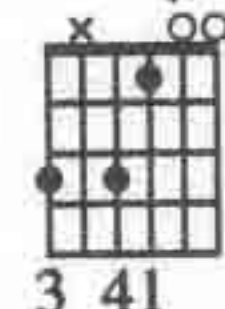


Musical notation for the second system, featuring a treble clef staff with a melodic line and a guitar tablature staff below. The tablature includes fret numbers 12, 13, 15, 17, and 19. A '3' is written above the first triplet. The system concludes with a double bar line and the letters 'TAB'.

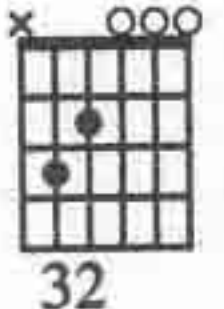
Fmaj7



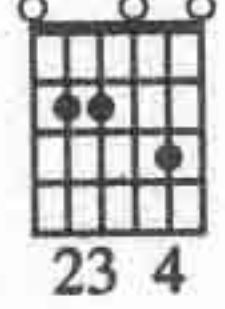
G13(b9)



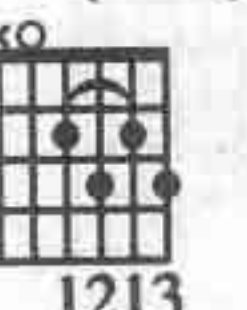
Cmaj7



Em7

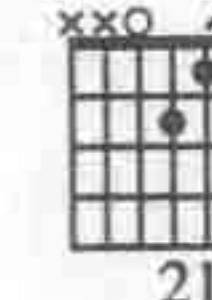


A7(b9)

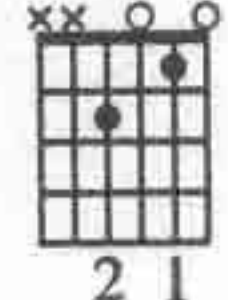


Musical notation for the third system, featuring a treble clef staff with a melodic line and a guitar tablature staff below. The tablature includes fret numbers 12, 13, 15, 17, and 19. A '3' is written above the first triplet. The system concludes with a double bar line and the letters 'TAB'.

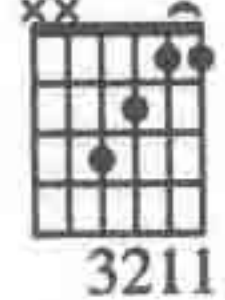
Dm7



C/E



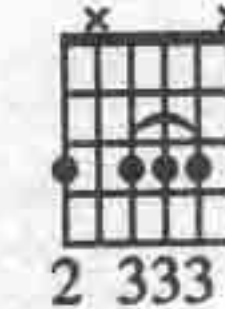
F



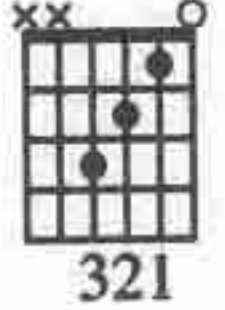
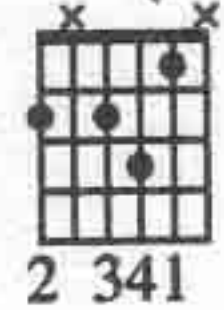
Am



Gm7



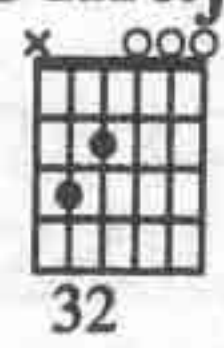
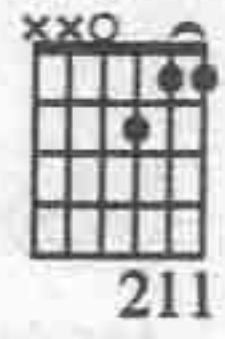
Gb7(b5) Fmaj7



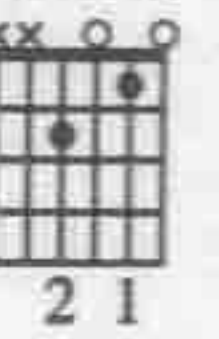
Musical notation for the fourth system, featuring a treble clef staff with a melodic line and a guitar tablature staff below. The tablature includes fret numbers 1, 5, and 10. A '3' is written above the first triplet. The system concludes with a double bar line and the letters 'TAB'.



Cmaj7

D **Outro:**  
Dm7

C/E



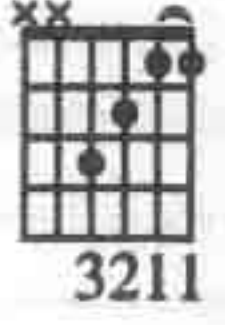
Acous. Gtr.



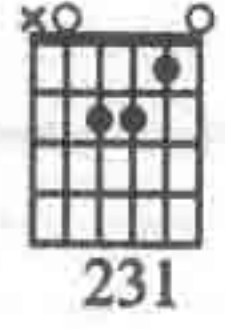
Acous. Gtr. 1 cont. rhy. simile

Musical notation for the first system, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers and a 'T' (tremolo) marking.

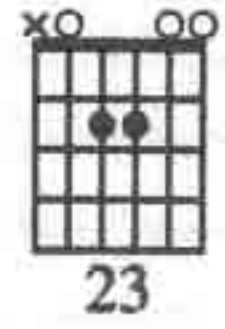
F



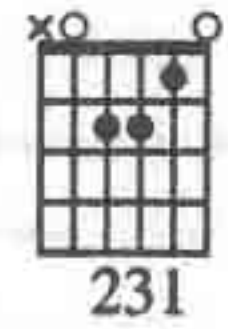
Am



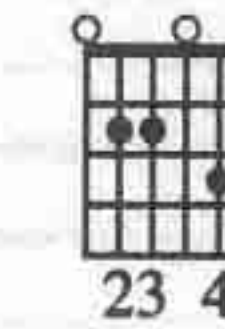
Asus2



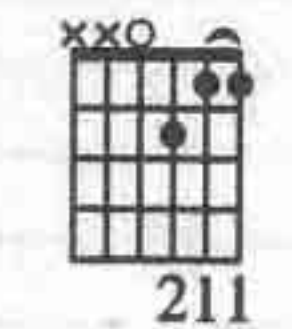
Am



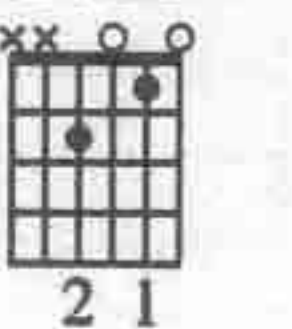
Em7 A7(b9)



Dm7

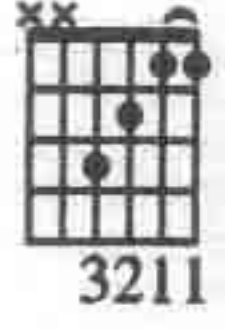


C/E

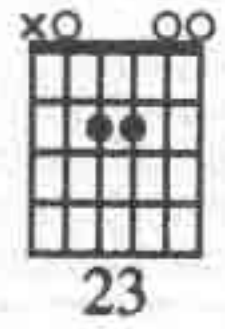
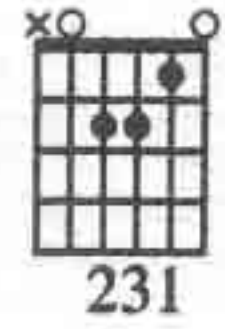
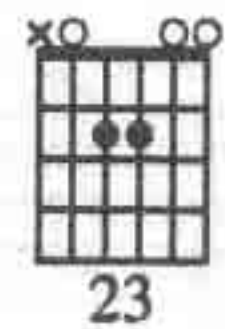
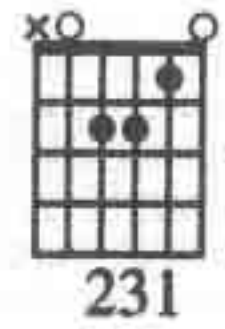


Musical notation for the second system, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers and a 'T' (tremolo) marking.

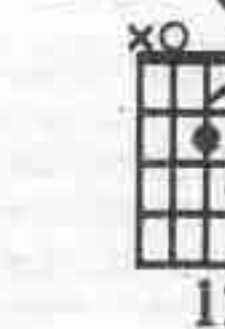
F



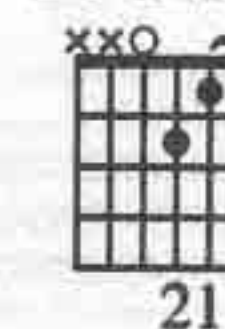
Am Asus2 Am Asus2



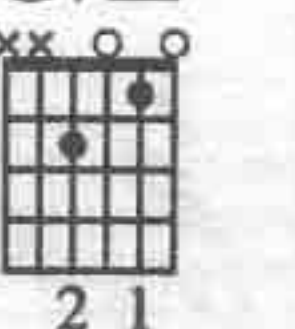
A7(b9)



Dm7



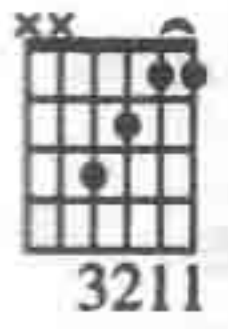
C/E



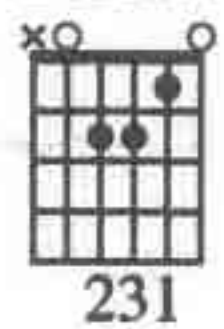
Musical notation for the third system, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers and a 'T' (tremolo) marking. The word 'poco rit.' is written above the staff.

Freely

F



Am



Musical notation for the fourth system, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers and a 'T' (tremolo) marking. The word 'Freely' is written above the staff.



# SINCE SUPERNATURAL

Moderately ♩ = 110

Intro:

Words and Music by  
JERRY DUPLESSIS, WYCLEF JEAN,  
and GOVERNOR WASHINGTON

**\*Cm** **Bb6** **A<sup>b</sup>** 4fr. 134211 1 333 134211

Bkgd. Vcl.: Oo, oo, Turn\_ this up a lit - tle loud-er, now, oo,

**Lead Fig. 1**  
**Elec. Gtr. 1**  
(w/dist.)

*mf*

**TAB** 11 15 10 13 11

\*Implied harmony.

**E<sup>b</sup>/G** **Fm7** 2 134 131111

oo. Turn\_ this up a lit - tle loud-er, now, oo, La - dies\_ and gents\_

oo. Turn it up!

**TAB** 11 13 13

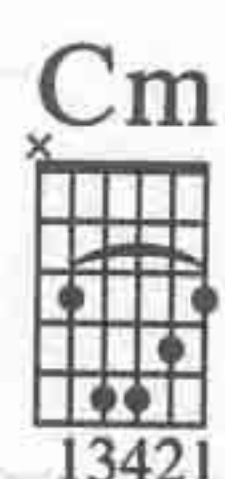
**E<sup>b</sup>** **Dm7** **G7** 43121 3141 131211 3fr.

oo, you're tuned to the sound of Car - los San-tan - a. Are you read-y? end Lead Fig. 1

**TAB** 1012 9 8 10 8 10 8 11 8 (8) 8 8 8 10 10 10 11 11 11 13 13 13 15 15 5 5 5 7 7 7 8 8 8 10 10 10 12 12



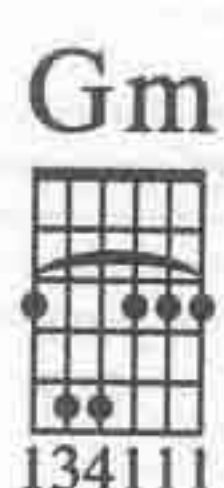
w/Rhy. Fig. 1 (Keybd.) 1st 2 meas., simile



North, South, East to the West side, put this on a boat and ship it world-wide.

Elec. Gtr. 1 (on repeat)

TAB: 15 18 18 15 16 18 15



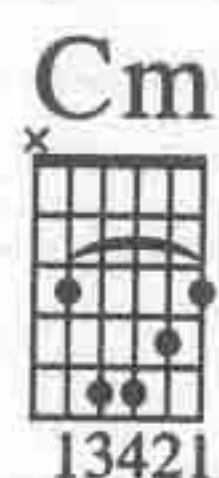
Keybd. tacet

North, South, East to the West side,

Bkgd. Vcl.: Put your hands in the air and re - pre - sent your side.

TAB: 18 18 15 17 16 15

w/Rhy. Fig. 1 (Keybd.) simile



North, South, East to the West side, put this on a boat and ship it world-wide.

TAB: 15 18 18 15 16 18 15



1.

Gm  
134111

North, South, East to the West side.  
Car-los, won't you play, play the gui-tar for me?

8va

Elec. Gtr. 1

TAB

18 18 17 16 15

2.

w/Rhy. Fig. 1 (Keybd.) simile

Cm  
13421

North, South, East to the West side,

8va

TAB

18 18 18 18 18 18 15 18 15 15 15 15 16 15 17 15 17 5

Gm  
134111

put this on a boat and ship it world - wide. North, South, East to the West side

TAB

11 13 13 11 10 13 (11) 11 13 13 13 1210 8 10







Keybd. (arr. for gtr.) Rhy. Fig. 1

Cm

3fr

3fr

Gm

Where the la-dies at?

Ah, ah, ah, ah, ah, ah, Ah, ah, ah,

Lead Fig. 2

Acous. Gtr. 1

mp

TAB

11 10 11 11 10 13 11 12 11 10 11 11 10 12 13

end Rhy. Fig. 1

w/Rhy. Fig. 1 (Keybd.) simile

Cm

7

ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_

Where the dogs at?

Ah, \_\_\_\_\_ ah, \_\_\_\_\_

Get read - y for \_\_\_\_\_

ah, \_\_\_\_\_

Elec. Gtr. 1

12

TAB

**Gm**

7

Car-los ah, San - tan - a. ah, ah, ah, ah, ah, ah, ah.

7

7

12 11 10 13 13

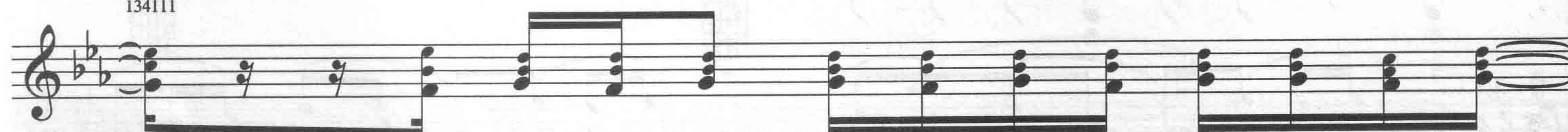
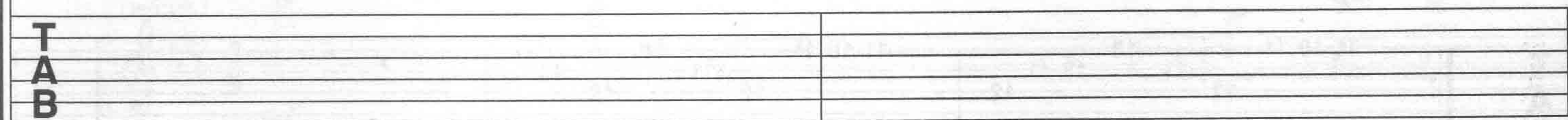
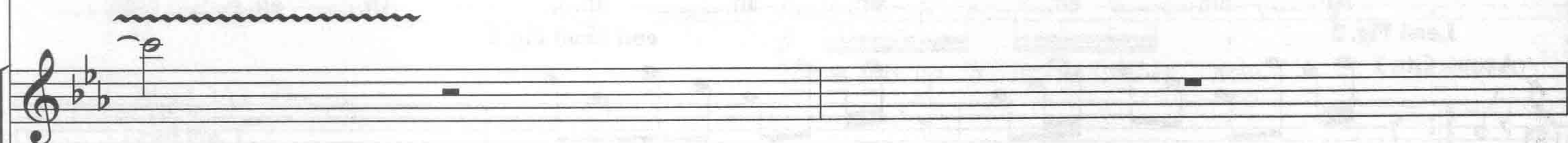


## Verse:

w/Rhy. Fig. 1 (Keybd.) 4 times, simile



1. Since Sup - er - nat - 'ral ain't noth-in' changed, all new play - ers, still the same old game..  
 2. Since Sup - er - nat - 'ral ain't noth-in' changed, still bop - pin' heads on the up-town train..

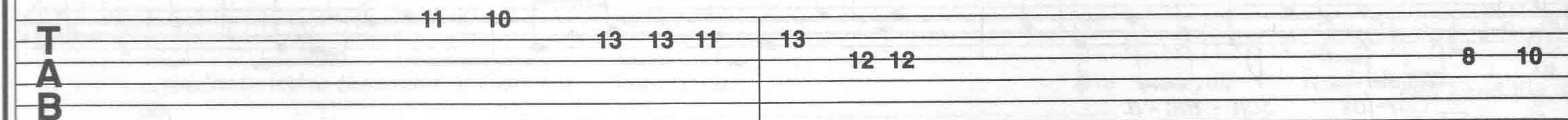


Well, if you're low in rid - in' or you're up in your range..  
 Play - in' in the speak - ers while you driv - in' the range..

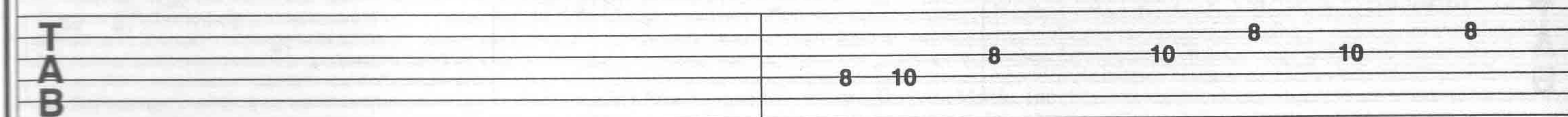


let me see you blow your horn for the mom - mies that be look-in' good at the bus..  
 speed-in' on the park - way, switch-in' lanes. From the un - der-ground to the tun-nel bang-in' your ra-dio..

## Acous. Gtr. 1

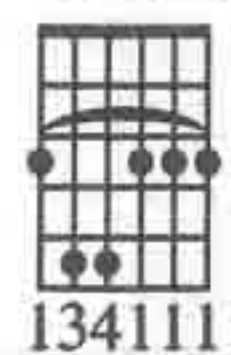


## Acous. Gtr. 2 (nylon-string) on repeat

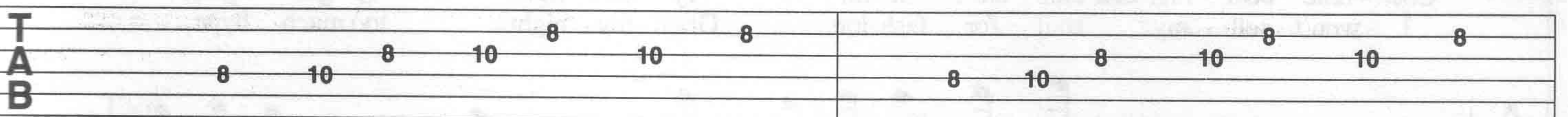
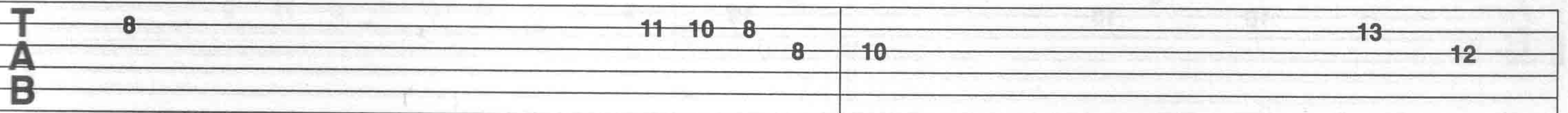




Gm



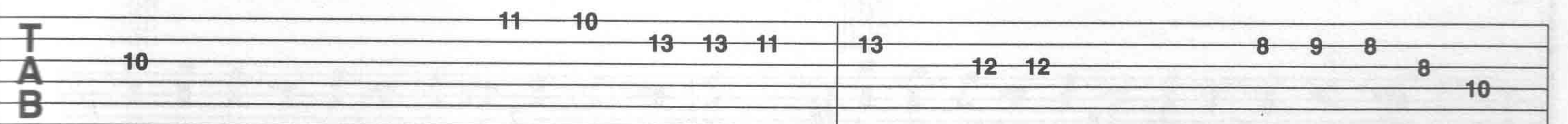
— stop, the ones at the club that be mak-in' the fight — start. She cruise with the thugs that be mak-in' the guns.  
M T V, B E T, vid - e - o. The San - tan - a show vi - a



Cm

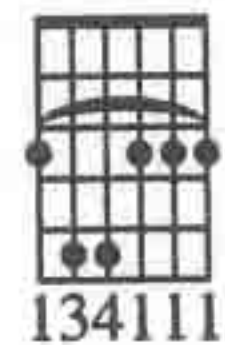


— bark. Why can't we all just get a - long? L A P D, Rod - ney's beat - ing,  
sat - el - lite and Mex - i - co, V I P at the door. No more dream - in', gui - tars scream - in',





Gm

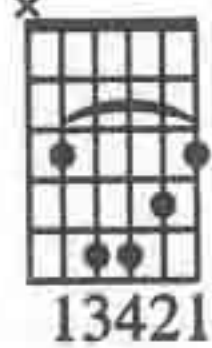


134111

streets on fire, the peo - ple flee - ing. Some - one said\_ that O. J.'s speed - ing,  
you can make it. Keep be - liev - in' but as time keeps pass - in' feel my pas - sion,

T 8 8 8 8 9 8 8 6 7 6 8 9 8  
A 10 8 10 8 10  
B

Cm

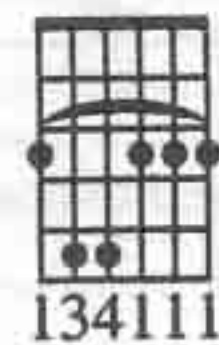


13421

Coch - rane beef - ing, that club ain't fit - tin'. Ty - son's fight, Ve - gas lights,  
I won't sell my soul for fash-ion. Gram - my night, too much hype,

T 11 10 13 13 11 8 8 8 9 8 8 10  
A  
B

Gm



134111

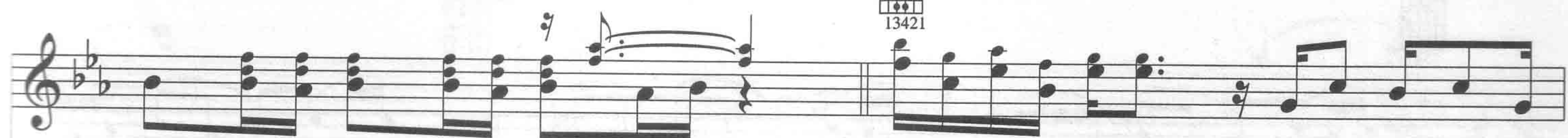
Tu - pac lost his life that night and Big-gie dies\_ and hip-hop cries.\_ And  
too much cars, too much ice, my man just got twent-y - five to life. Aa -

T 8 8 8 8 9 8 8 6 7 6 8 9 8  
A 10 8 10  
B



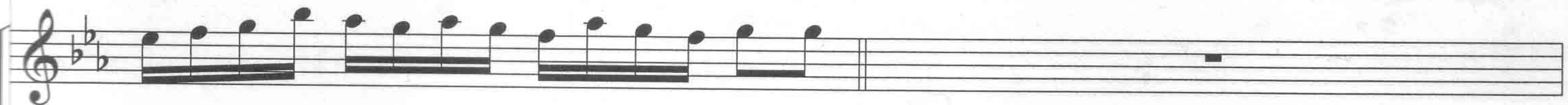
**Chorus:**  
w/Lead Fig. 1 (Elec. Gtr. 1) simile

\*Cm



that's when the East and the West un - ite.  
li - jah flies to par - a - dise.  
2nd Vcl.: Oh, \_\_\_\_\_

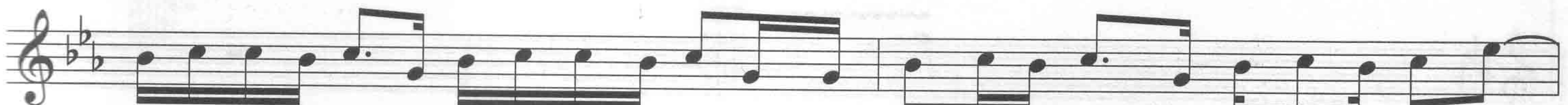
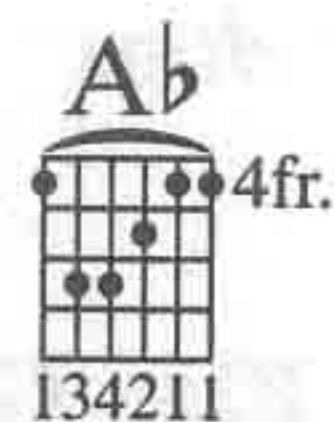
Ba-by, ba-by, ba-by, I got you back, no



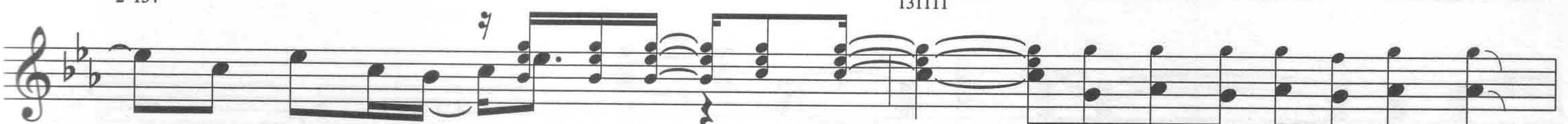
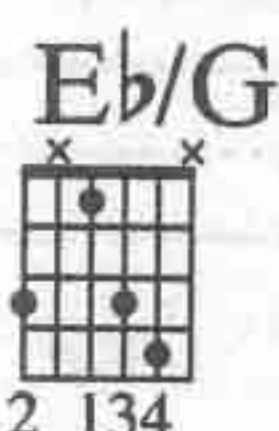
T  
A  
B

8 10 8 11 9 8 9 8 10 9 8 10 8 8

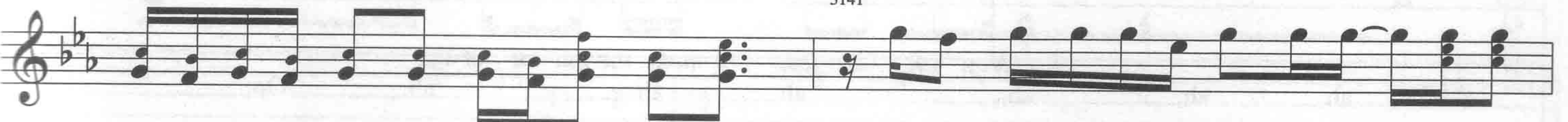
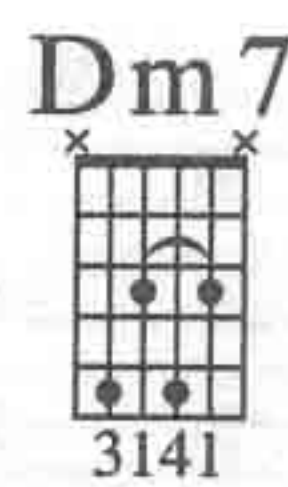
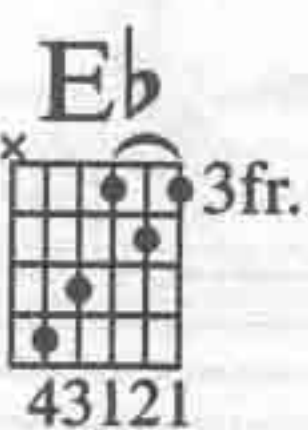
\*Played by Keybd.



mat-ter where I am, no mat-ter where you at, when you're think - in' of me. I'm dream-in' of you. Oh, \_\_\_\_\_

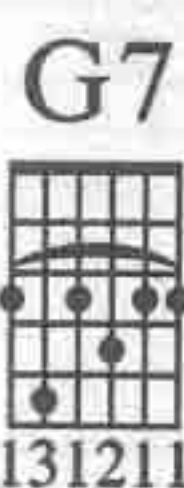


\_\_\_\_\_ don't wor - ry, ba - by,  
If you can't break through \_\_\_\_\_ it's 'cause I'm on the same line,

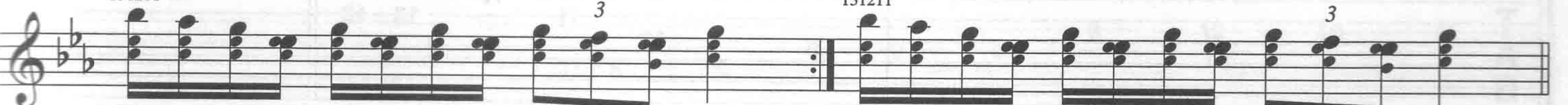
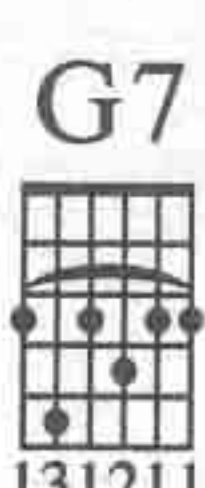


call-in' at the same time try'n' to ease my mind. I ain't too much of a man to say \_\_\_\_\_ I can't

1.



2.



wait to get to do the Sup-er-nat-'ral to you.

wait to get to do the Sup-er-nat-'ral to you.



**Cm**

ah, ah, ah, Ah, ah, ah, ah, ah, ah.

*Where the Dogs At?*

**Gm**

134111

**Cm**

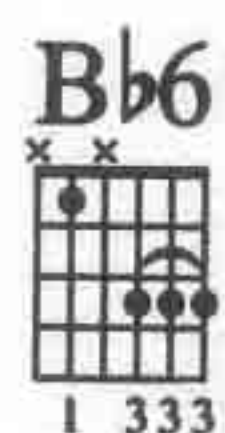
13421

ah, ah, ah, Hey, yo, Car-los, make the gui-tar cry. ah. Oo,

TAB

12 11 10 13 13 13 (13)



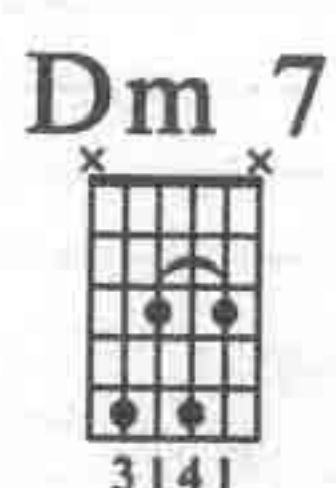
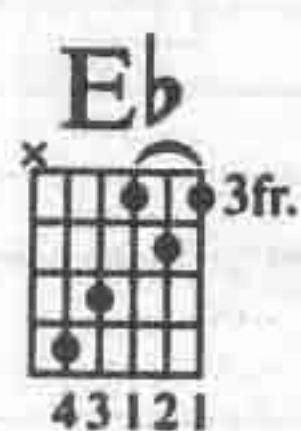


Make the gui-tar cry. —

oo, oo, oo. oo,

TAB

10 13 11 11 9 11 (11)



Just know that we will, —

oo, oo, oo.

Just like we will al - ways, —

TAB

8 9 8 10 8 10 8 8 11 11 13 13

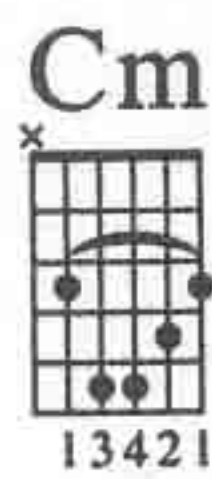
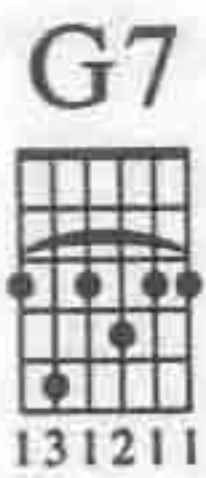
## Acous. Gtr. 1

TAB

9 8 10 8 10 8 8 9 8 10 10 11



w/Rhy. Fig. 1 (Keybd.) *simile*



we will al - ways, we will al - ways pre - vail. Ah, ah, ah,

TAB 11 10 10 10 11 11 11 13 13 13 15 15 15 15

trem. pick ----

TAB 11 13 13 15 15 16 16



ah, ah, ah. Ah, ah, ah, ah, ah, ah.

TAB 15 13 15 16 15 18 18 15 (15)



# AMERICA

Elec. Gtrs. 2 & 3 tune down one whole step:

- ⑥ = D    ③ = F  
 ⑤ = G    ② = A  
 ④ = C    ① = D

Moderately ♩ = 106

Intro:

B5  134

A<sub>9</sub>  342

B5  134

\* This is A - mer - i - ca, P. O. D. and San - tan - a,

Elec. Gtr. 1 (w/dist.) Santana

*mf* hold -----

TAB

7 7 9 (9) 7 (7) 12

Rhy. Fig. 1

\*Elec. Gtr. 2 (w/dist.) dbld. by Elec. Gtr. 3 (w/dist.)

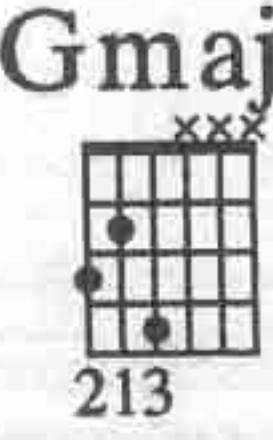
*mf* w/slight chorus effect  
hold throughout

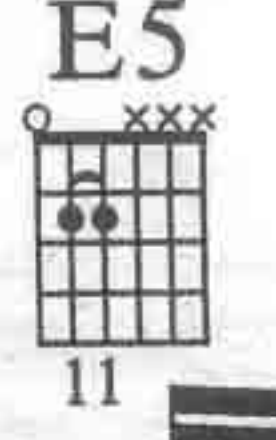
TAB

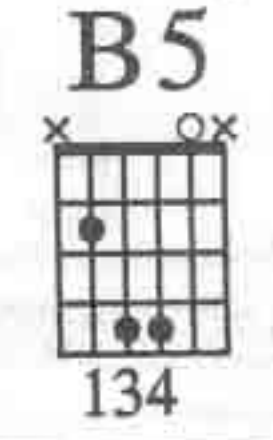
2 4 4 0 4 4 0 2 4 2 4 4 0 2 4 4 4 3

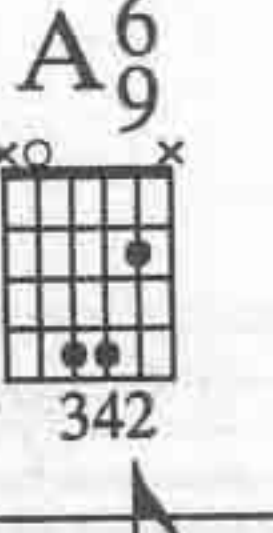
\*Vocals and Elec. Gtrs. 2 & 3 sound one whole step higher than written.  
 Elec. Gtr. 1 is in concert tuning.

w/Rhy. Fig. 1 (Elec. Gtr. 2) 3 times, simile

Gmaj7  213

E5  11

B5  134

A<sub>9</sub>  342

live\_\_ in La Cas - sa. Live and di - rect for you and yours..

TAB

14 12 14 12 14 12 14 10 12 12 10 12 10 9 12 10 9 10 9 12 12 14 15 14

end Rhy. Fig. 1

TAB

2 4 2 4 0



107

Gmaj7

E5

B5

A<sup>6</sup><sub>9</sub>

19 17 19 17

19 17 19 17

17

17 19 19 (19) 7

(0)

17 17 17 17 17 19 19

20 20 20

17 18 20 22 22

**B5**  
x x  
o o  
1 3 4  
(8va)

**Gmaj7**  
x x x  
2 1 3

**E5**  
o x x x  
1 1

**B5**  
x x  
o o  
1 3 4

*grad. release*  
*trem. pick*

**TAB**  
22 22 22 (22) 22 0 0 20 17 19 17 19 17 19

**A6**

**B5**

*grad. gliss. ---*  
*trem. pick ---*

*ad lib. ---*

**TAB**

19 17 19 17 19 19 17 16 17 16 14 0 12 14 13 12 13 12 13 14 12 12 13 12 11 12 12 0 12

**Gmaj7** **E5** **B5**

213 11 134

*8va*

**TAB**

15 22 17 20 17 20 17 20 17 20 17 17 17

0 0



**Gmaj7**

xxx

2 3 4 5

**B5**

x      o

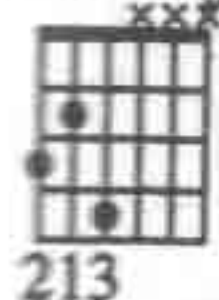

134

A6  
9  
x0  
242

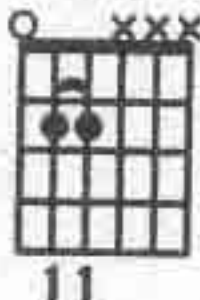
America - 14 - 11  
0721B



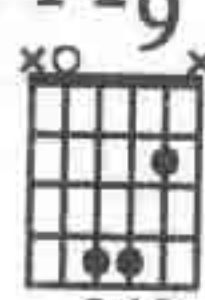
Gmaj7



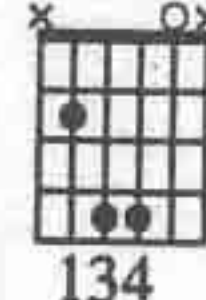
E5



B5

A<sup>6</sup><sub>9</sub>

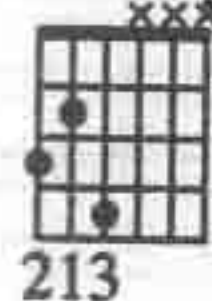
B5



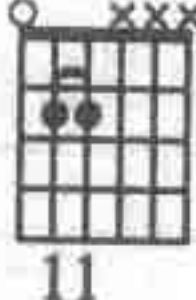
First system of guitar notation. The top staff shows a melodic line with various ornaments. The bottom staff shows a bass line with fret numbers: 12 12 13 13 0 12 12 15 13 12 13 12 14 (14) 14 14 14.

w/Fill 1 (Elec. Gtr. 3) simile

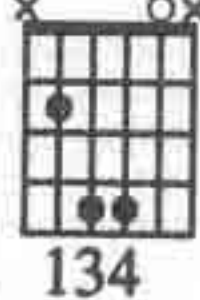
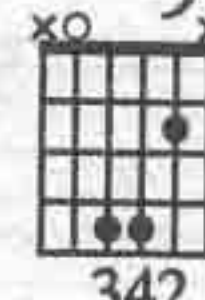
Gmaj7



E5



B5

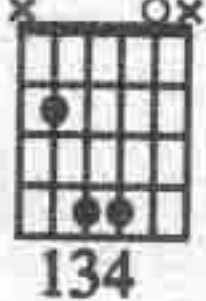
A<sup>6</sup><sub>9</sub>

Second system of guitar notation. The top staff shows a melodic line. The bottom staff shows a bass line with fret numbers: 12 14 12 13 12 15 13 12 12 13 14 14 12 15 15 12 (12).

## Outro Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times, simile

B5

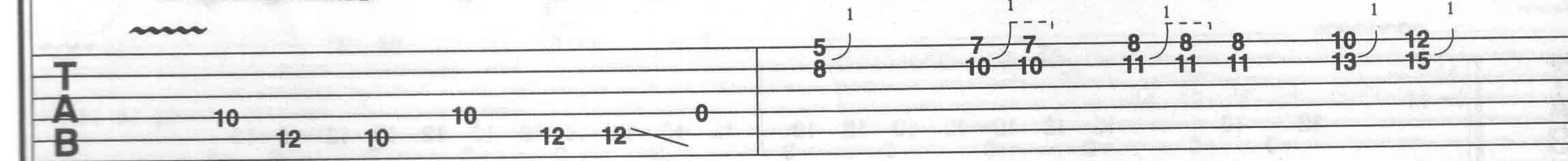
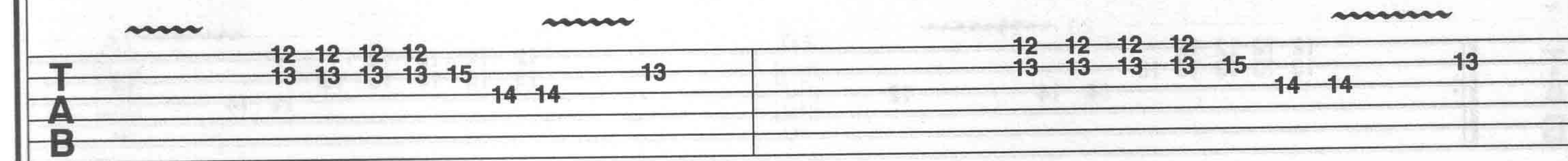
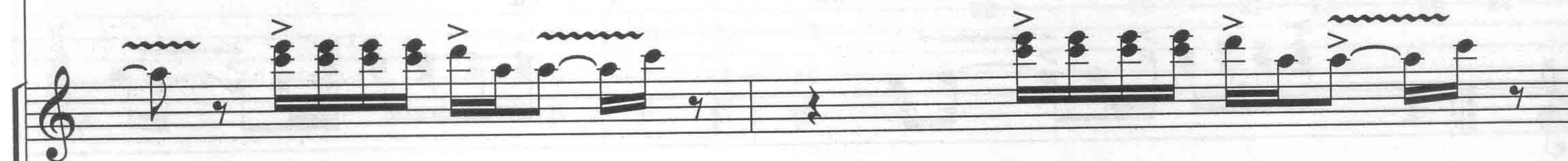
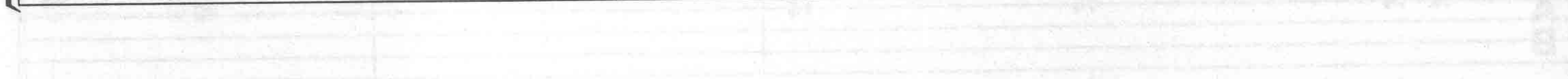
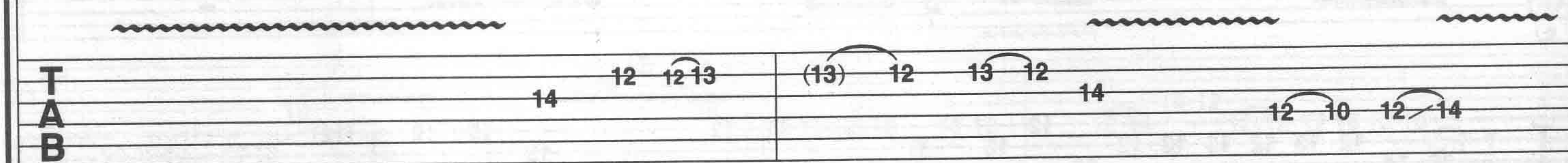
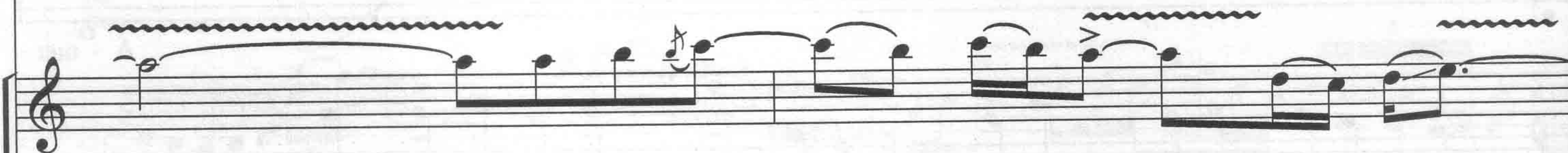
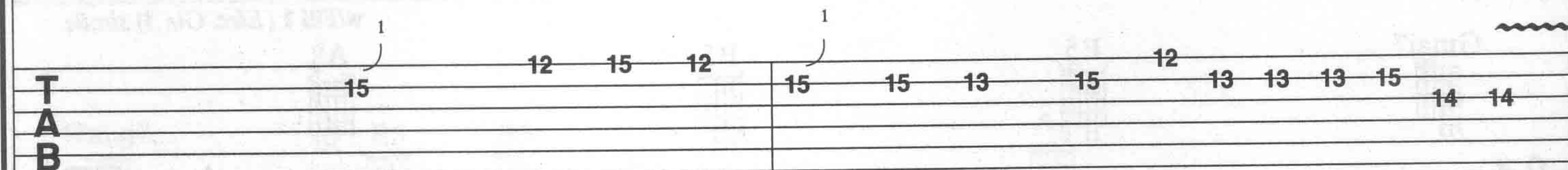
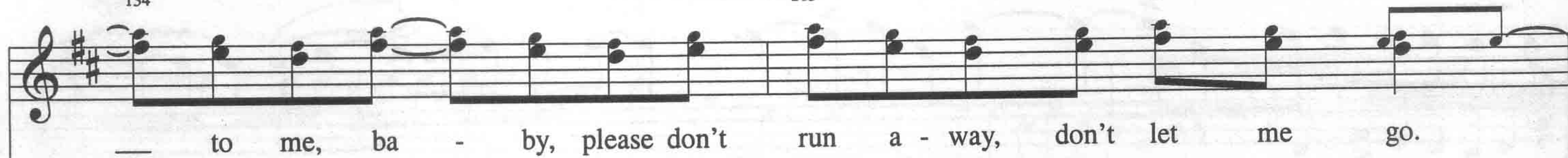
A<sup>6</sup><sub>9</sub>

Third system of guitar notation. The top staff shows a melodic line with lyrics: - i - ca, A - mer - i - ca. Will you come back. The bottom staff shows a bass line with fret numbers: 12 12 12 12 13 13 13 13 15 14 14 12 12 12 12 13 13 13 13 15 14 14 13.

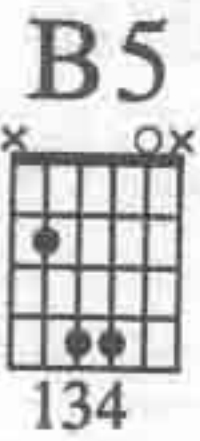
Elec. Gtr. 1 (on repeat)

Fourth system of guitar notation. The top staff shows a melodic line with a repeat sign. The bottom staff shows a bass line with fret numbers: 14 12 0 10 0 10 12 10 12 10 12 10 12 10 12 10 10 12 14 14.







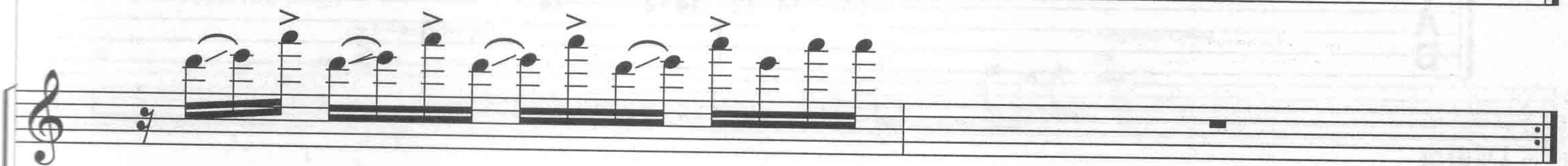


to me, ba - by, please don't run a - way, I need you so.



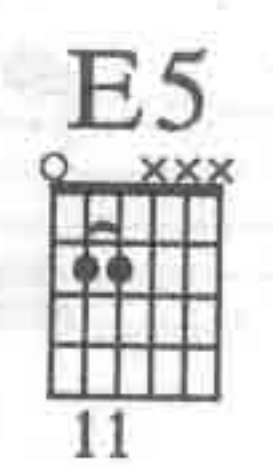
TAB

15 12 15 15 15 15 15 15 15 15 12 13 15 12 12 14 12 13

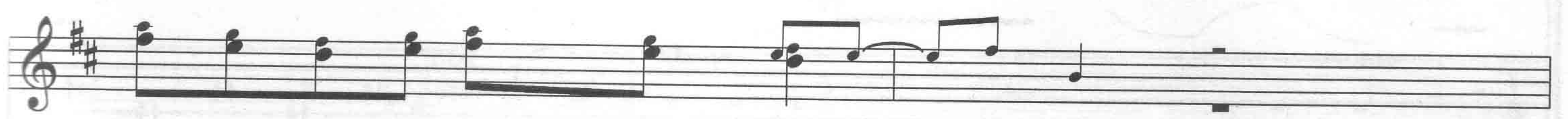


TAB

15/17 17 15/17 17 15/17 17 15/17 17 17 17 17



N.C.



run a - way, I need you so. A - mer - i - ca.



TAB

17 19 19 19 19 20 17 20 17 20 17 19 19 17 19 19 19 19 19 19 19 19 (19) 19

Freely



TAB

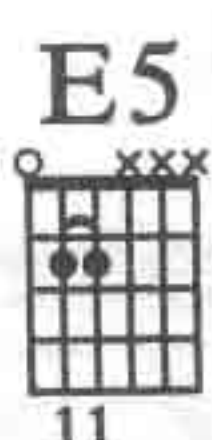
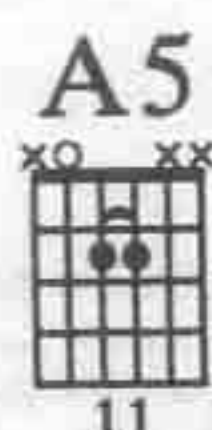
19 17 19 19 19 17 19 17 19 17 18 0 14 12 14 13 14







w/Fill 1 (Elec. Gtr. 3)

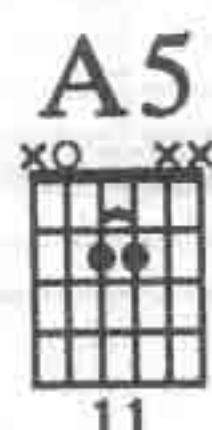
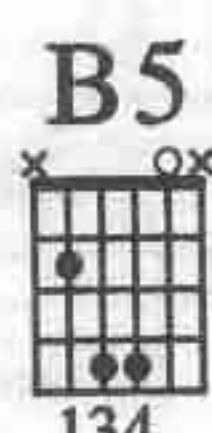


at me? She had caught my eye, she stole my heart, she freed my mind.

w/bar -----

TAB

12 13 (12) (12) 14 12 10 12 12 10 7 5 5 5 7 5 7 7 5 7 5 8 5



end Rhy. Fig. 2

The way we loved, it was mag - i - cal, tru - ly won - der - ful. It was me\_

TAB

12 12 (12) 15

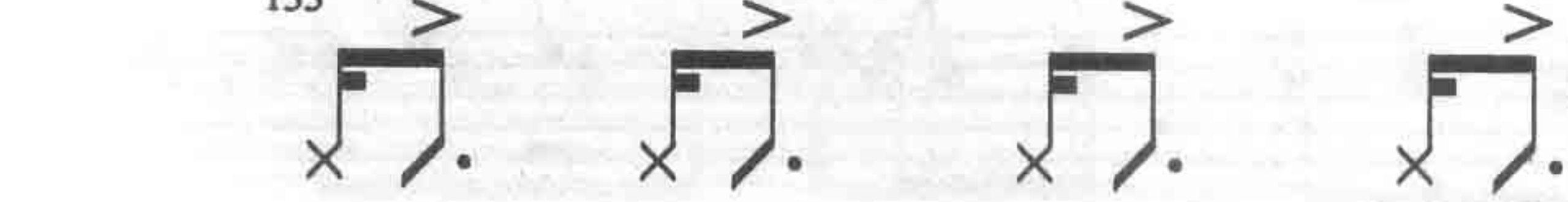
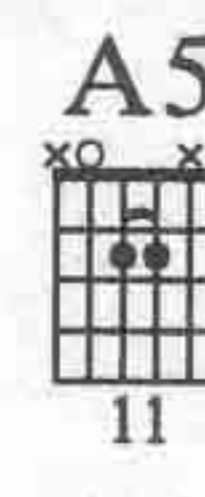
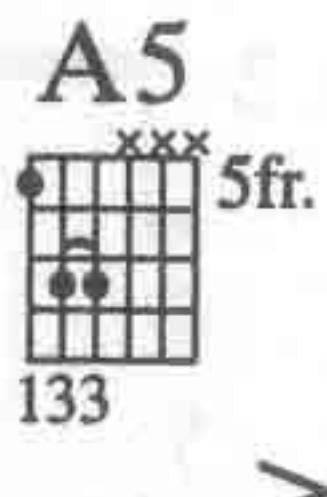
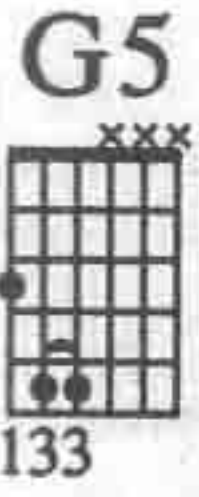
### Fill 1 Elec. Gtr. 3

TAB

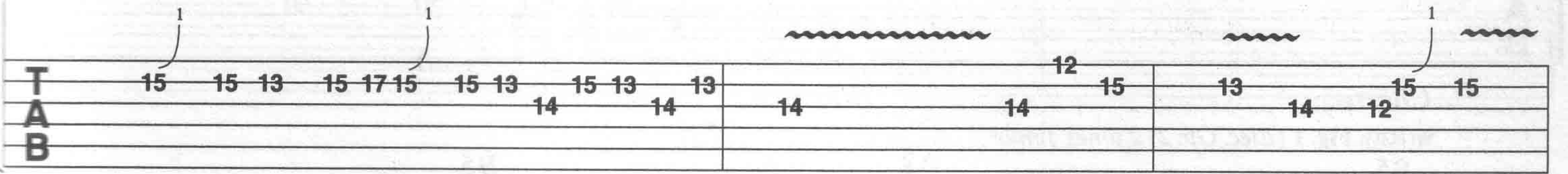
5/7 5 7 5 4 0



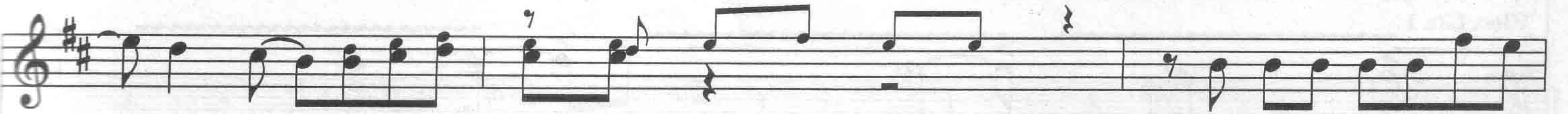
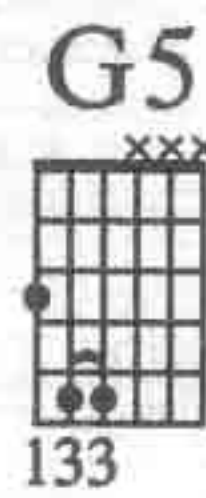
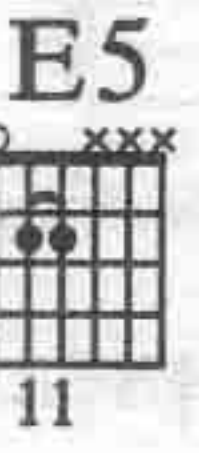
w/Rhy. Fig. 2 (Elec. Gtr. 2) simile



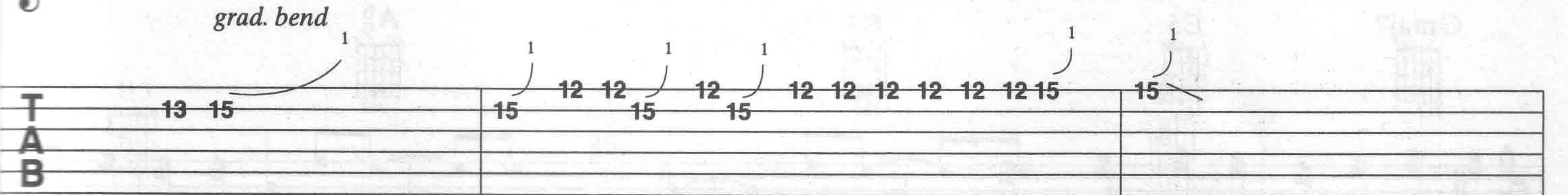
— and you, so beau - ti - ful. And I know that you feel — this too. Will our dreams —



w/Fill 1 (Elec. Gtr. 3)



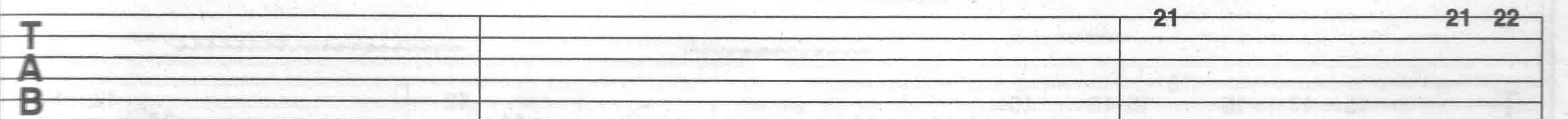
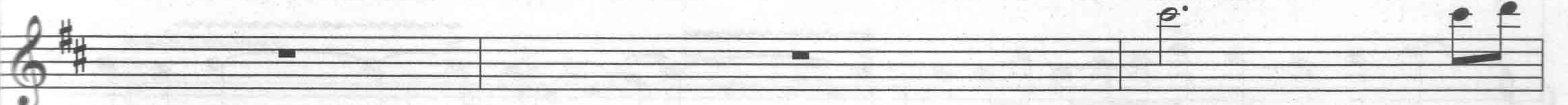
— come true? I be-lieve in you, show me the way to my bet-  
Bkgd. Vcl.: I be - lieve in you.



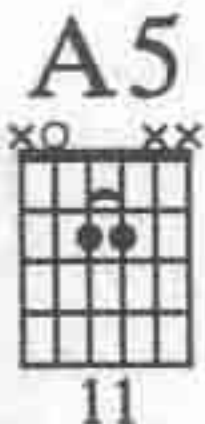
Lead Fig. 1

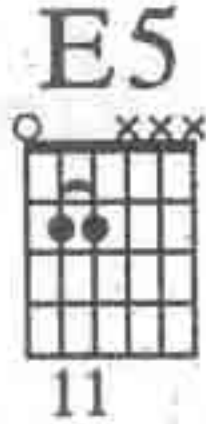
Keybd. (arr. for gtr.)

8va







A5  11

E5  11

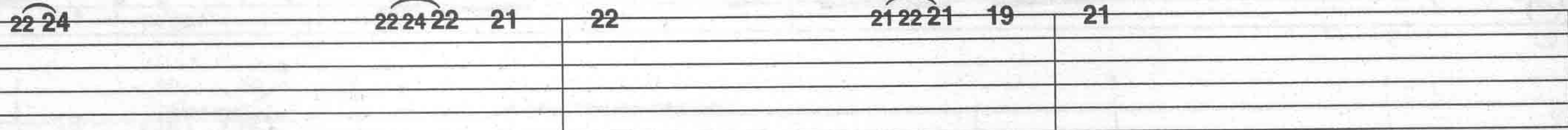
NC. 2fr 4fr 5fr 2fr 4fr 9fr

Elec. Gtr. 2 

- ter days... What's the price\_\_\_ to pay\_\_\_ if I fol - low you?  
If I fol - low you, A - mer -


(8va) 

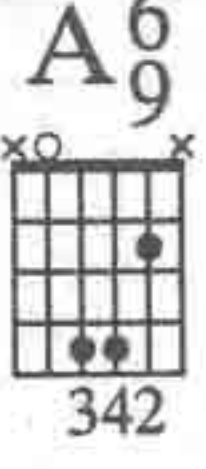
end Lead Fig. 1


TAB 

## Chorus:

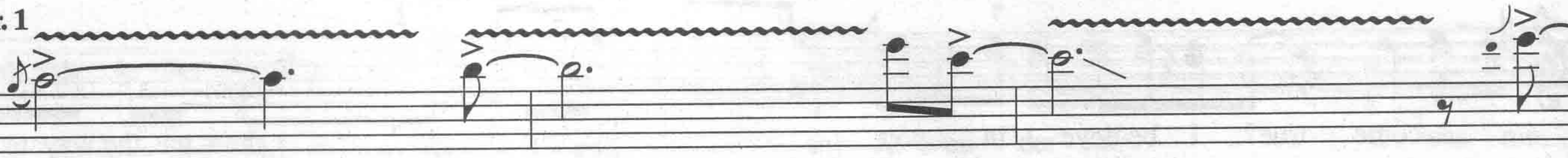
w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times, simile

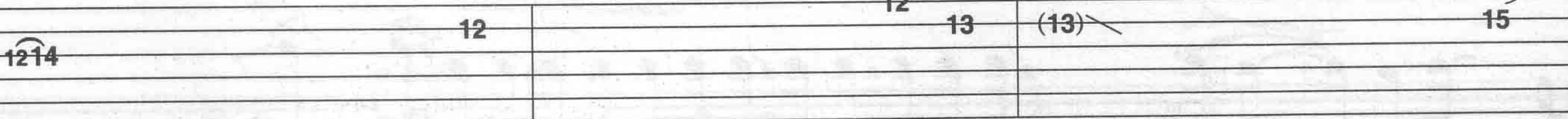
B5  134

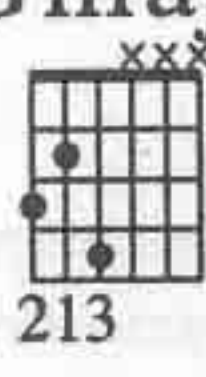
A<sup>6</sup><sub>9</sub>  342

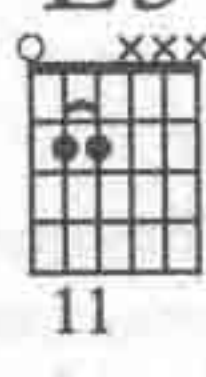
B5  134


- i - ca,\_\_\_ A - mer - i - ca. Will you come back\_\_\_ to me, ba - by, please don't

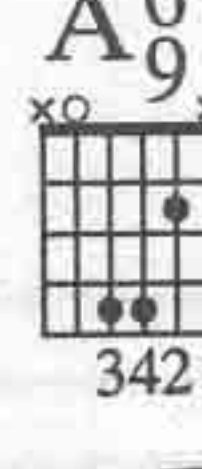
Elec. Gtr. 1 

TAB 

Gmaj7  213

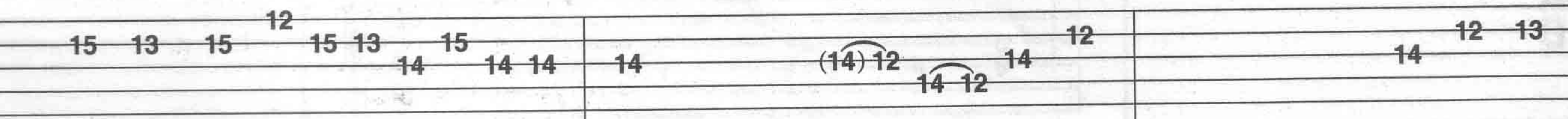
E5  11

B5  134

A<sup>6</sup><sub>9</sub>  342

run a - way, don't let me go. Can you get back\_\_\_

A - mer - i - ca,\_\_\_ A - mer - i - ca.

TAB 



## Verse 2:

w/Rhy. Fig. 2 (Elec. Gtr. 2) 1 1/2 times, simile

**B5**  134

**Gmaj7**  213

**E5**  11

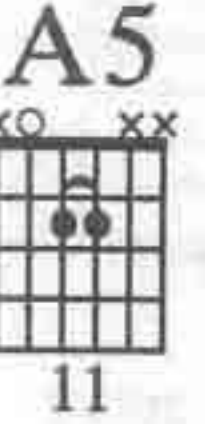
**B5**  134

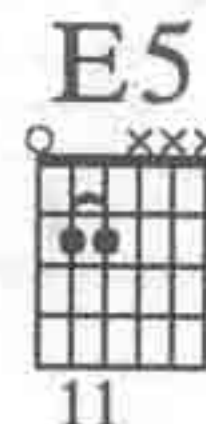
— to me, ba - by, please don't run a - way, I need you so. — I trust in you, still you walked


trem. pick — trem. pick grad. bend —

**TAB**

15 12 15 12 12 15 12 15 15 15 15 (15)12

**A5**  11


**E5**  11


**G5**  133


a - way, you just ran a - way. I thought our love would nev - er change.

**TAB**

8 5 7 7 5 7 7 5 7 5 5 3 5 3 5/7 5 5 5 7 5 5 3 12/14

**B5**  134

**A5**  11

**E5**  11

The way you move had me hyp - no-tized, now I re - al - ize I

1 1/2

**TAB**

14 14 (14) 14 12 12 10 12 12 10



w/Lead Fig. 1 (Keybd.) simile

**G5** **A5** **B5**

feel a - gain, the same old lies. Plans you've changed the pres-ent, re-ar-ranged. If we

**TAB**

14 15 14 12 14 14 12 14 12 12 10 12

**A5** **E5**

don't know the path, the fu-ture, we can't at-tain. So I main-tain, dealt my hands so deal\_ with it,

w/Fill 1 (Elec. Gtr. 2)

Chorus:

**G5** **B5** **A6**

know what is truth. My-self, I stay real with it. Will you come back.

Bkgd. Vcl.: A - mer - i - ca, A - mer - i - ca.

**Elec. Gtr. 1**

**TAB**

12 14 12 14 12 14 12 13

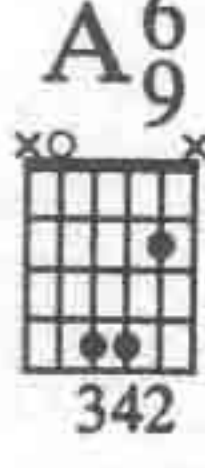
**B5** **Gmaj7** **E5** **B5**

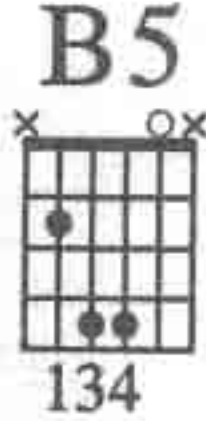
to me, ba - by, please don't run a - way, don't let me go. A - mer - i - ca, A - mer -

**TAB**

15 13 15 13 15 15 13 15 15 13 15 13 12 14 (14) 12 14 12



**A<sub>9</sub>**  
  
 342

**B<sub>5</sub>**  
  
 134

i - ca. Can you get back\_\_\_\_\_ to me, ba - by, please don't

**TAB**

14	12	13	12	13	15	12	12 (15)	12 (15)
----	----	----	----	----	----	----	---------	---------

**Gmaj7**  
  
 213

**E<sub>5</sub>**  
  
 11

**Interlude:**

**B<sub>5</sub>**  
  
 134

**A<sub>9</sub>**  
  
 342


Elec. Gtr. 2 (dbld.)


run a - way, I need you so.\_\_\_\_\_


grad. bend


**TAB**

15	15	12	15	15	14	14	15	13	14
----	----	----	----	----	----	----	----	----	----

**G<sub>5</sub>**  
  
 133

**F<sub>5</sub>**  
  
 133

**B<sub>5</sub>**  
  
 134

**A<sub>9</sub>**  
  
 342

Cont. in notation

**TAB**

7	7	9	7	9	7	5	(5)	4	4
---	---	---	---	---	---	---	-----	---	---

**Elec. Gtrs. 2 & 3**

hold throughout

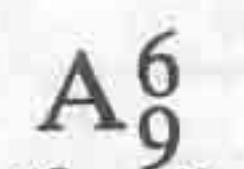
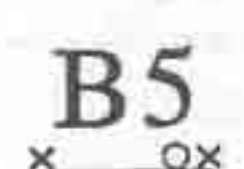
**TAB**

2	4	4	0	4	4	0	4	4	0
---	---	---	---	---	---	---	---	---	---



**w/Rhy. Fig. 1** (*Elec. Gtrs. 2 & 3*)  $7\frac{1}{2}$  times, simile

[illegible]

Musical notation for guitar, featuring a treble clef and a key signature of one flat (Bb). The notation includes a melodic line with various articulations (accents, slurs, ties) and a bass line with fret numbers and a 1/2 note rhythm. The bass line is labeled "TAB" vertically on the left.

TAB: 17 20 19 19 17 19 17 15 17 15 15 (15) 13 14 13 15 | 17 16 15 17 15 17 15 17 19 17 15 17 18 1

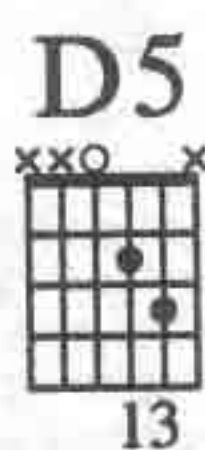
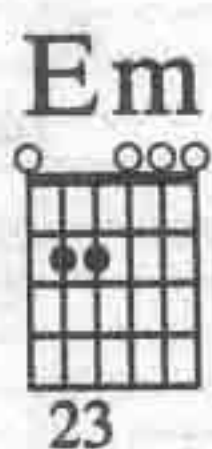


# SIDEWAYS

Words and Music by  
CLARENCE GREENWOOD

Slowly ♩ = 60 (♩ = ♩)

Intro:



Acous. Gtr. 1

w/partial P.M.

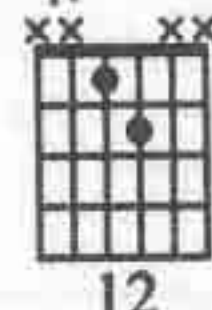
Elec. Gtr. 1 (clean-tone)

**TAB**

*mf*

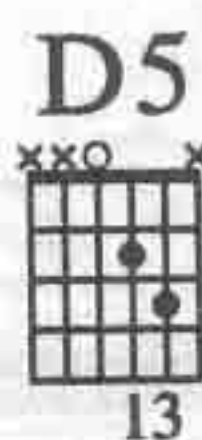
12 14 14 12 14 12 14 12 15 12 15 12

D#dim

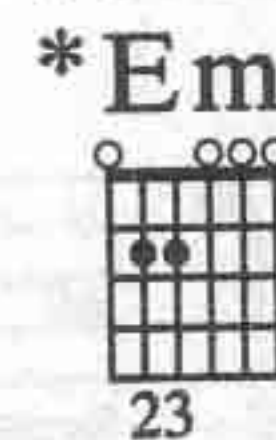


**TAB**

15 (15) 15 12 12 11 14 12 14 14 14 12



Verse:



Cont. rhy. simile

**TAB**

14 (14) 12 14 12 14 12 14 12 10 12 10 12 14

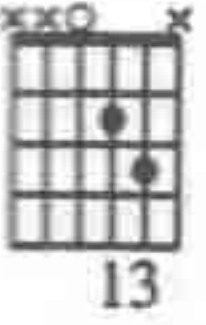
You know\_ it ain't eas - y

Elec. Gtr. 1

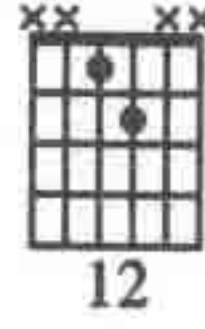
\*Play Am7 on repeat.



D5



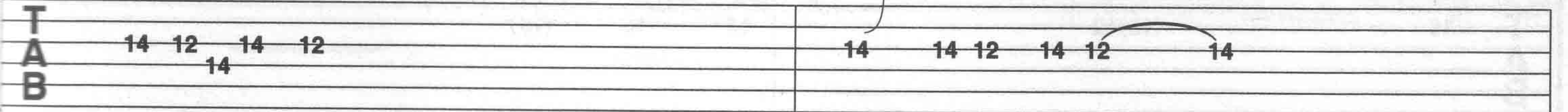
D#dim



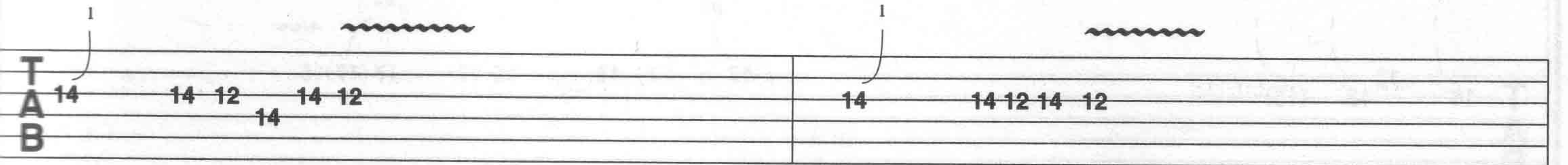
for these thoughts\_ here to leave me.

There're no words\_ to des-cribe it

**Elec. Gtr. 1 (Verse 1 only)**

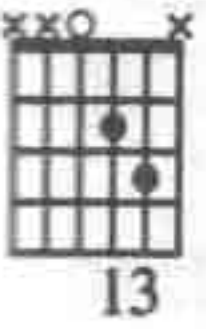


**Elec. Gtr. 1 (Verse 2 only)**

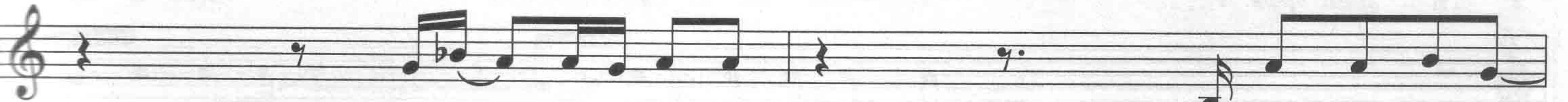
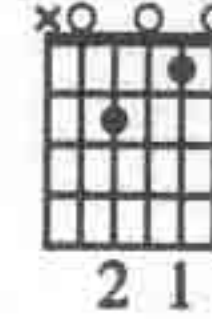


**Acous. Gtr. 1 (end partial P.M.)**

D5

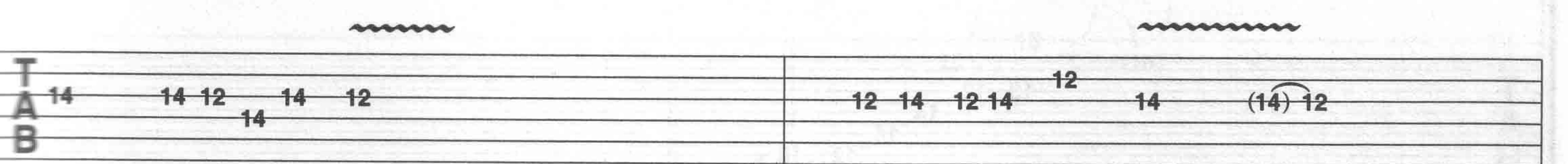
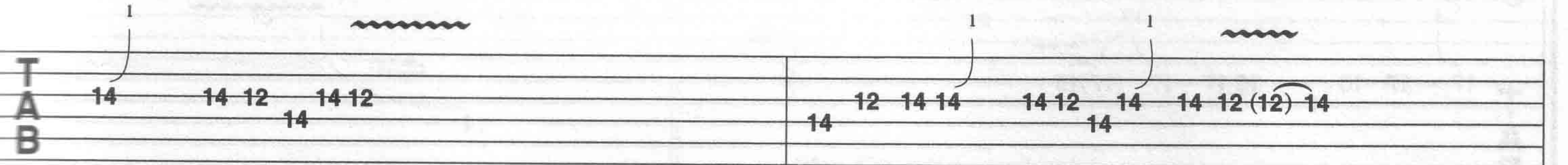
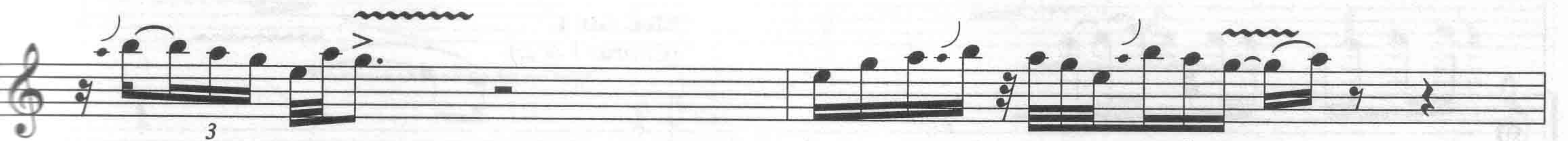


Am7

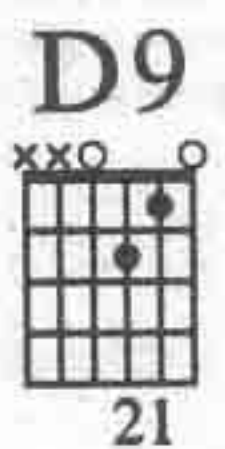
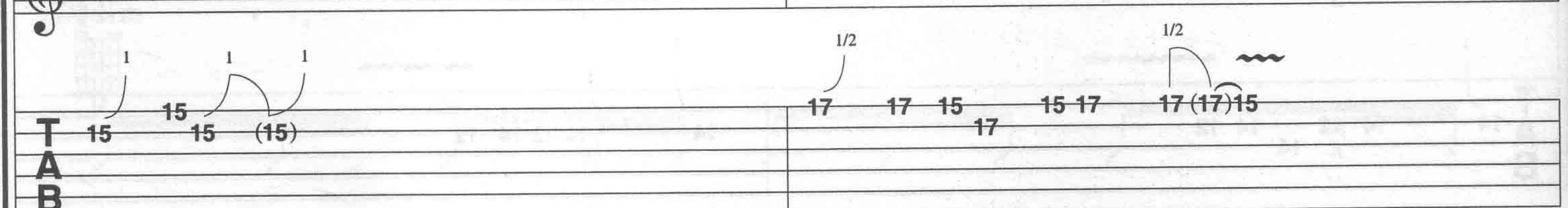
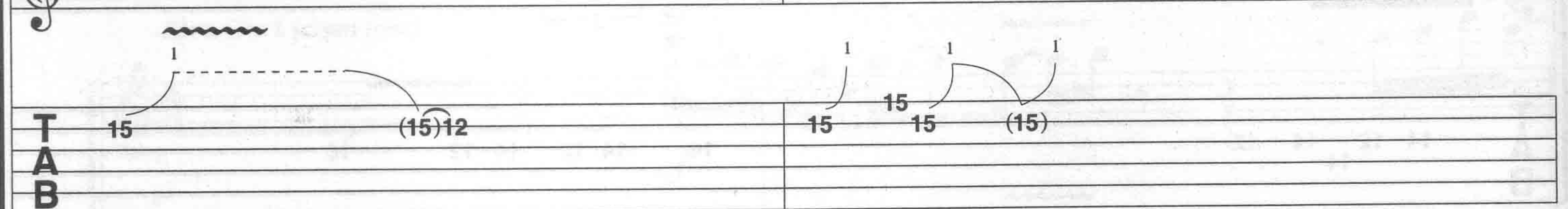
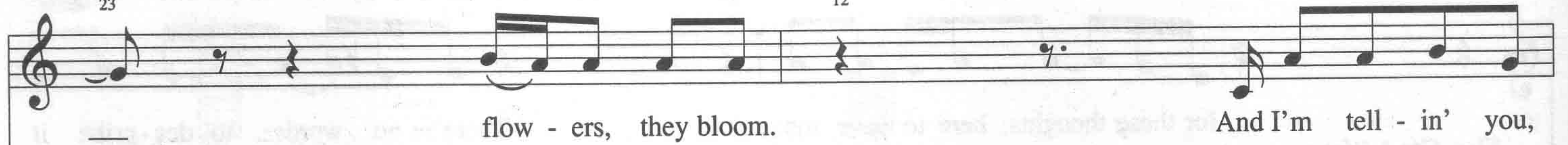
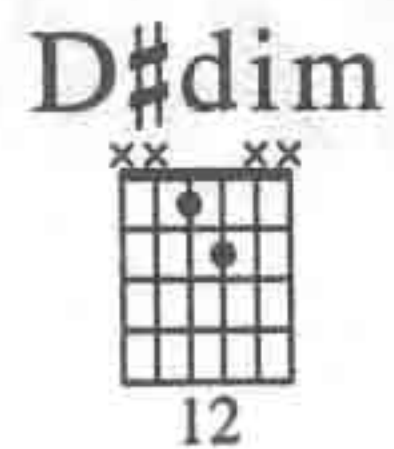
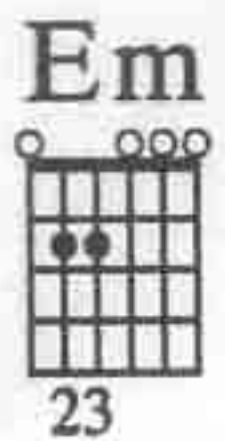


in French\_ or in Eng-lish.

'Cause dia - monds they fade,\_

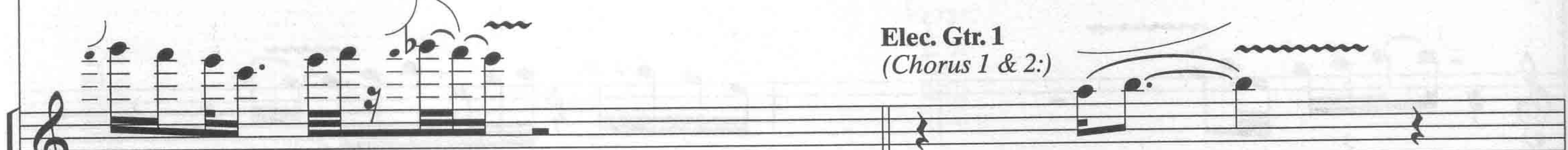
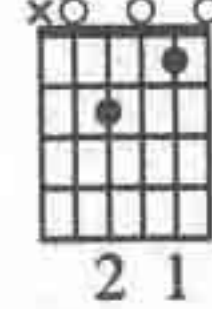
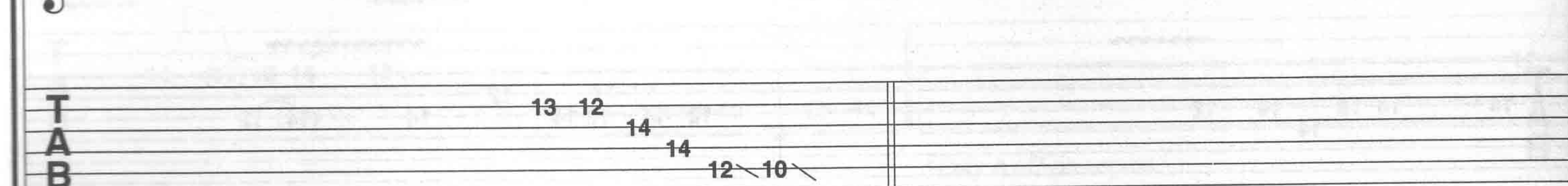
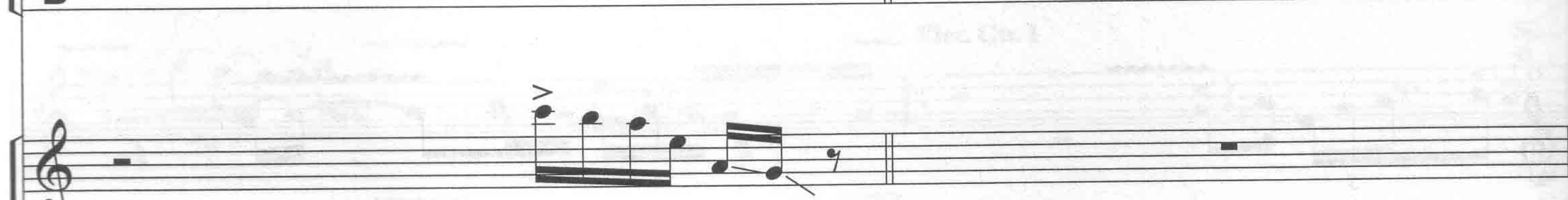
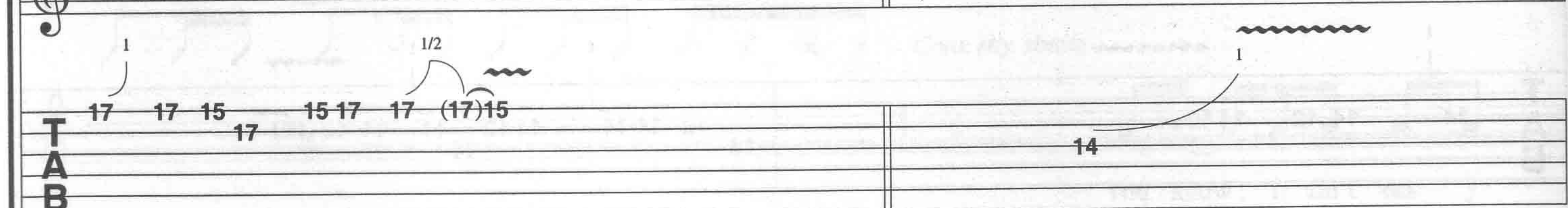




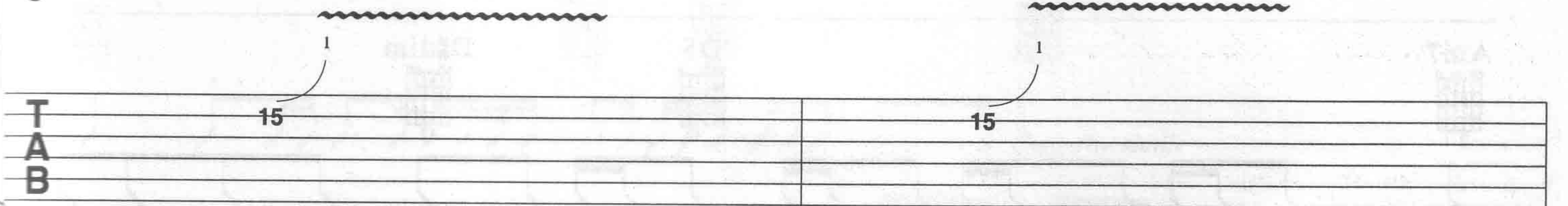
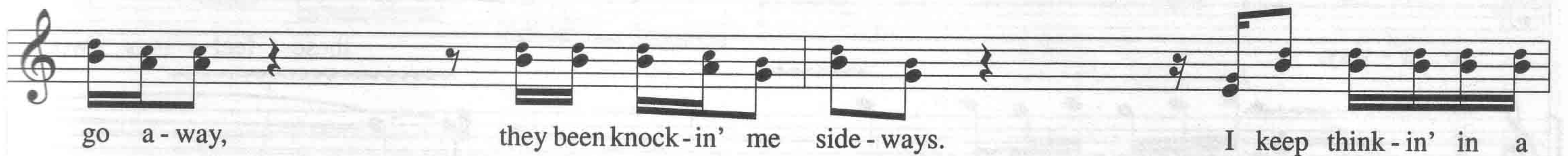
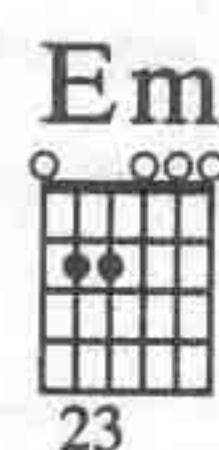
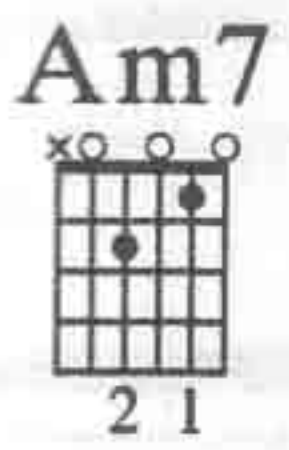
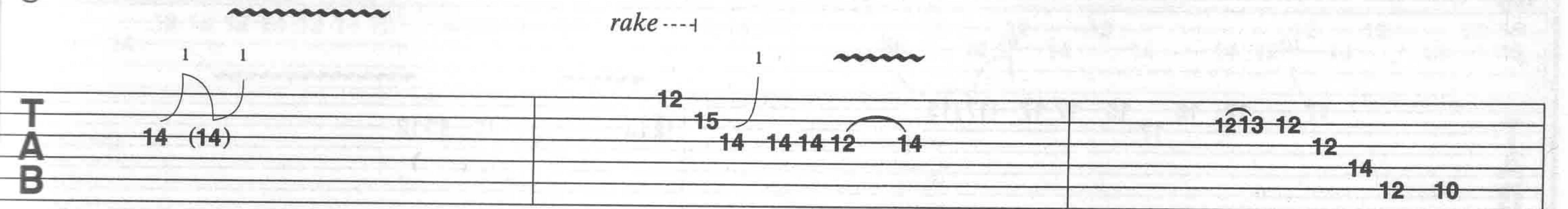
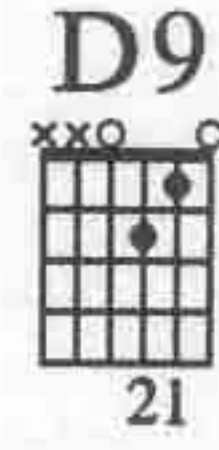
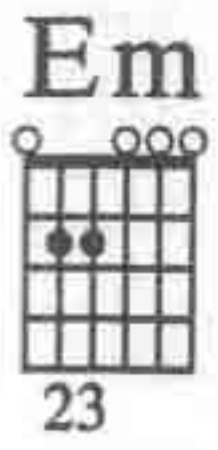


## Chorus:

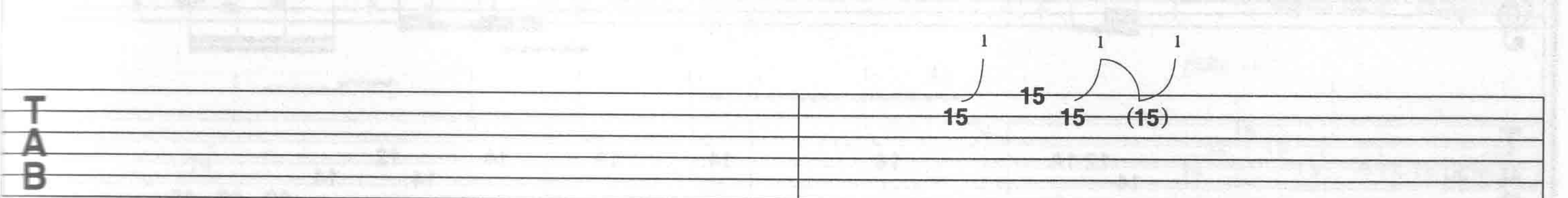
Am7

Elec. Gtr. 1  
(Chorus 1 & 2:)



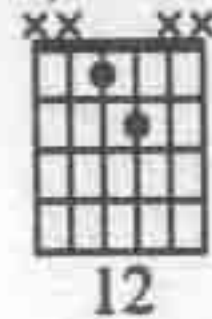


**Elec. Gtr. 1 (Chorus 2 only)**





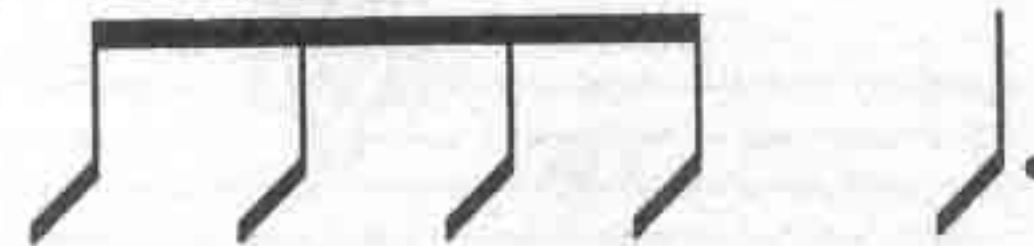
D#dim



D9



Acous. Gtr. 1



7

mo-ment that time will take them a-way. But these feel - ings won't

17 17 15 15 17 17 (17) 15 12 13 12 13 12

1. Am7 D5 D#dim

go a - way, these feel - ings won't

14 14 12 14 12 14 14 13

Am7 D5 D#dim

go a-way.

14 12 14 14 14 14 12 14 12 10 12



[illegible]

**D#dim**  
xx xx  
12

**D9**  
xxo o  
21

**Acous. Gtr. 1**

mo-ment that time will take them a-way. Those feel-ings won't

**TAB**

15 14 14 12 14 12 14 (14) 12 14 12 14 14 12 13 12

Am7 D5 D#dim Am7

2 1 13 12 2 1

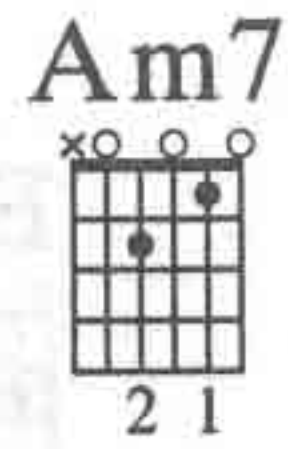
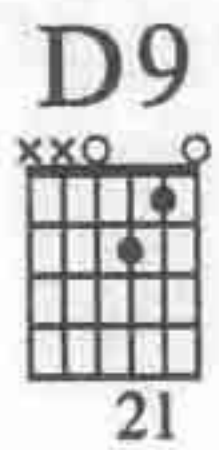
Cont. rhy. simile

go a-way, these feel-ings won't go a-way...

rake....

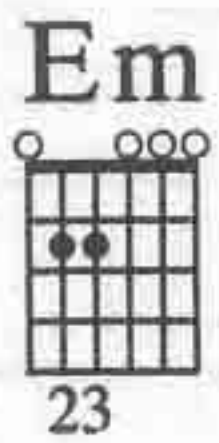
TAB 14 13 14 12 15 14 14 12 14 12 14





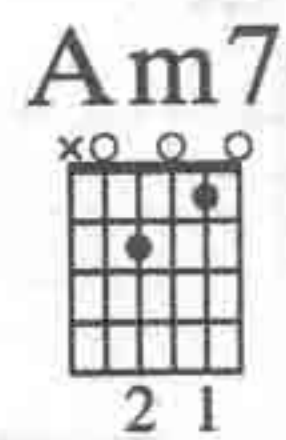
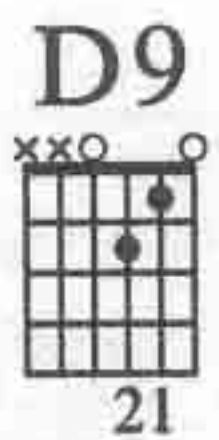
Well, dia - monds they fade and flow - ers they bloom.

TAB 13 15 (15) (15) 12



And I'm tell - in' you, and I'm \_\_\_\_\_ tell - in' you \_\_\_\_\_

TAB 15 15 15 (15) rake 12 15 14 13 12 13 12 14 (14) 12 14

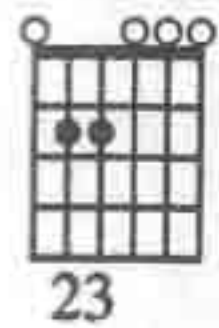


that dia - monds, they fade. Flow - ers, they bloom

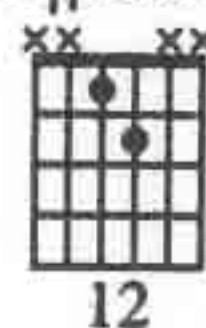
TAB 12 10 12 14 12 14 12 15 12 12 14 14 14 14 14 14 14 12 14 12 12 14



Em



D#dim

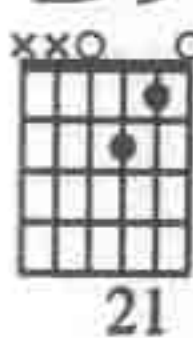


and I'm tell - in' you,

and I'm tell - in' you.

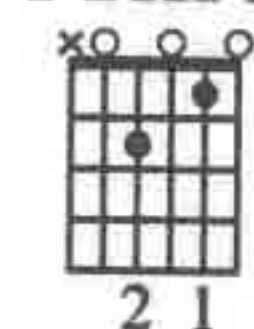
Tablature for the first system, corresponding to the vocal line. It includes fret numbers (12, 14, 17, 15) and a 1/2 note indication.

D9



Outro Chorus:

Am7



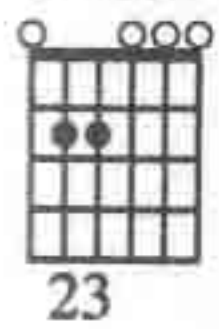
These feel-ings won't

go a - way,

they been knock - in' me

Tablature for the second system, corresponding to the vocal line. It includes fret numbers (17, 15, 12) and a 1/2 note indication.

Em



D#dim



side - ways.

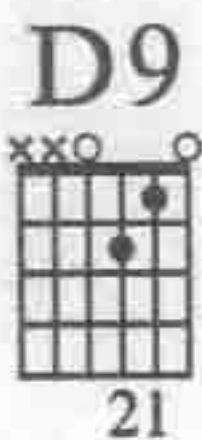
They been knock - in' me

out late

when - ev - er you come a -

Tablature for the third system, corresponding to the vocal line. It includes fret numbers (15, 12, 16) and a 1/2 note indication.



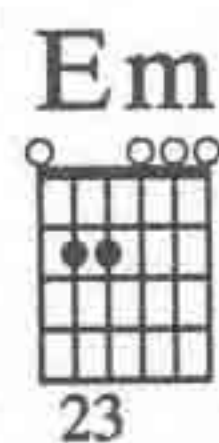
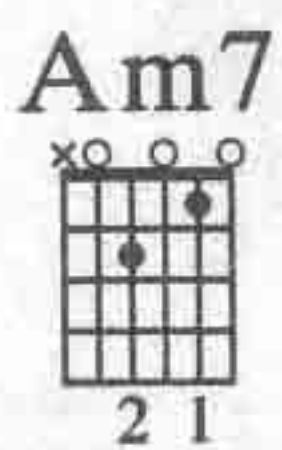


round me. These feel - ings won't

3 6

TAB

12 15 15 12 15 12 12 15 12 15 12 15 12 15 12 15 12 15 15 15 12 15



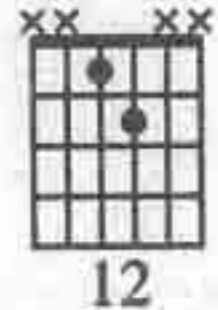
go a - way, they been knock-in' me side - ways. I keep think-in' in a

15 12 15 15 15 12 15 15 15 12 15 15 15 15 15 15

TAB

Start fade

D#dim



D9



Repeat and fade

mo-ment that time will take them a - way. But these feel - ings won't

1/2 3 1 1 1 3

TAB

15 16 16 17 (17) 15 17 15 17 17 17 12 15 12 15 12 15 12 15 15 15 12 15



# WHY DON'T YOU & I

121

All gtrs. tuned down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Acous. Gtr. 1 & Elec. Gtr. 2 Capo IV

Words and Music by  
CHAD KROEGER

(Em) (B7) (Cmaj7) (B7sus) (G) (D5) (F $\sharp$ ) (C) (Am7) (Ctype2)

23 324 32 333 134211 1 134211 1333 131111 3111

5fr. 5fr.

Moderately slow rock  $\text{♩} = 86$

Intro:

(Em)  
G $\sharp$ m

(B7)  
D $\sharp$ 7

(Em)  
G $\sharp$ m

(B7)  
D $\sharp$ 7

(Em)  
G $\sharp$ m

(B7)  
D $\sharp$ 7

\*Acous. Gtr. 1

Elec. Gtr. 1 (w/dist.) Santana

TAB

11/13 11 9/11 9 9 8 8 6 9 8 9 8 6 9 11 9

Elec. Gtr. 1 (D.C. only)

TAB

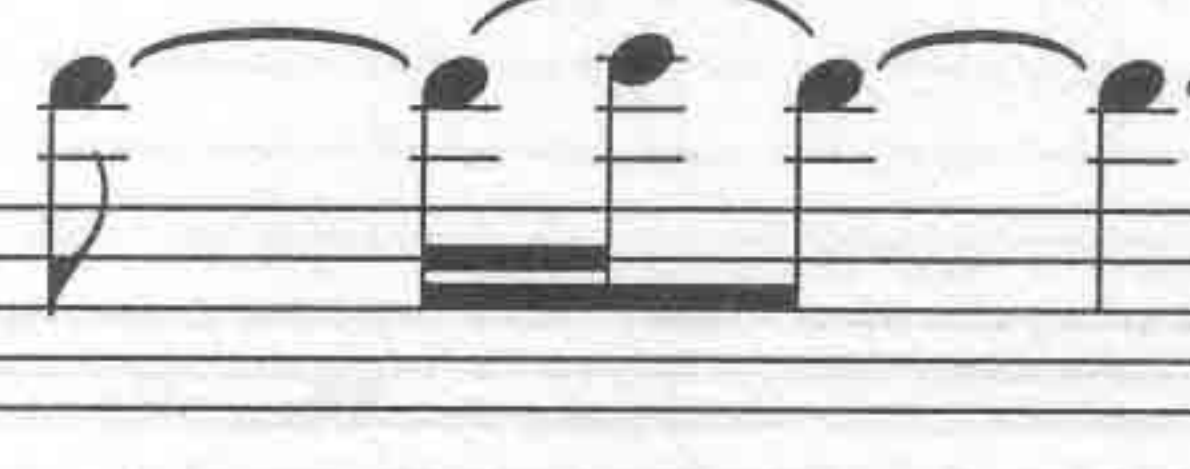
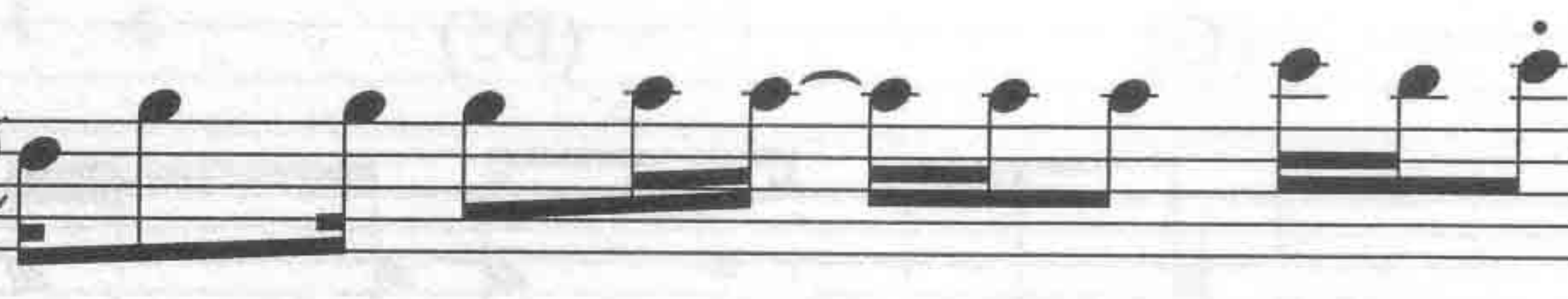
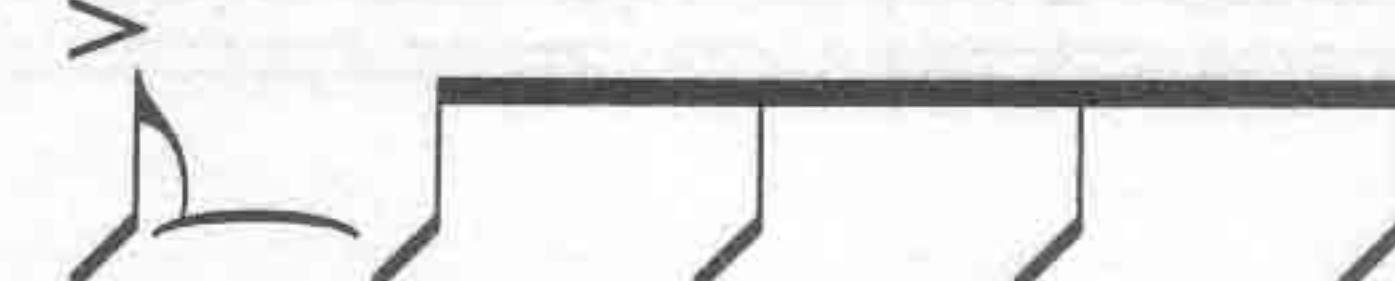
11/13 11 9/11 9 9 8 8 6 9 8 9 8 6 7 9 7 9 9 7

\*Chords in parenthesis indicate capoed chords. Chords below reflect actual harmony in concert tuning.

(Em)  
G $\sharp$ m

(B7)  
D $\sharp$ 7

(Cmaj7)  
Emaj7

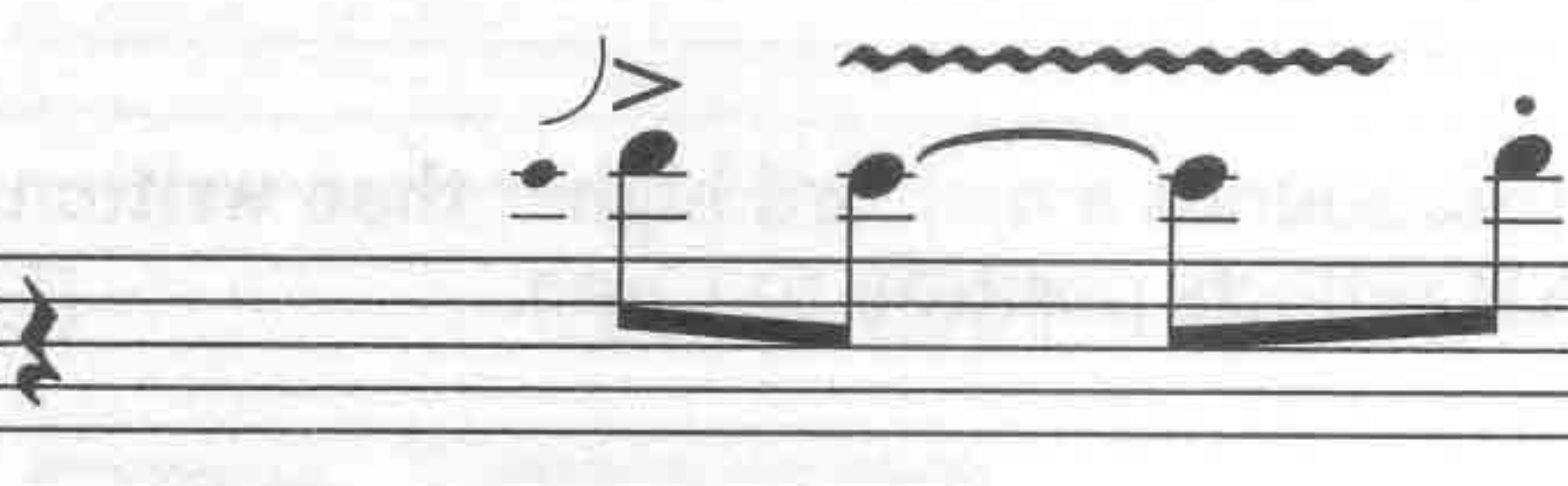


TAB

11/13 13 13 13 15 15 15 15 18 16 18

TAB

16 (16) 17 (16)



TAB

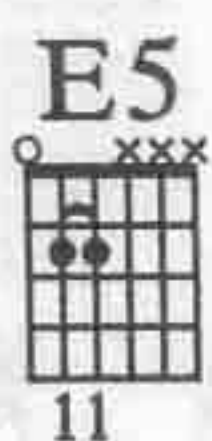
14 14 11

TAB

16 16 18 18 19 19 21 19 21 19 21

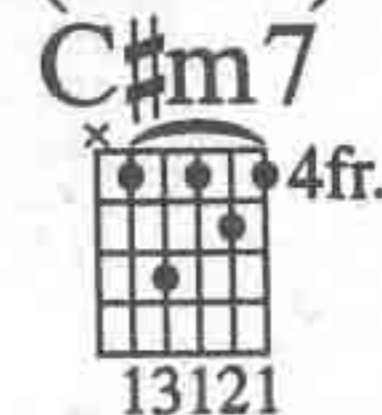


2.

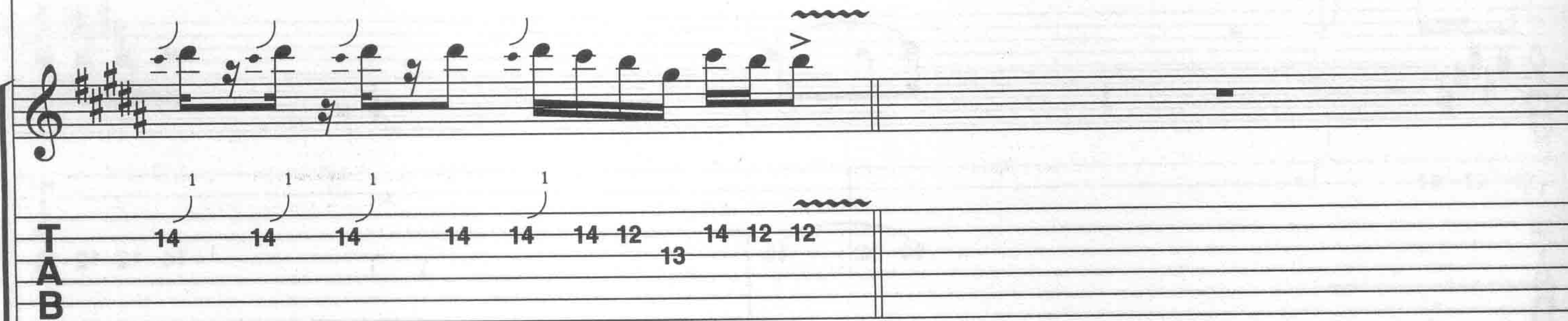
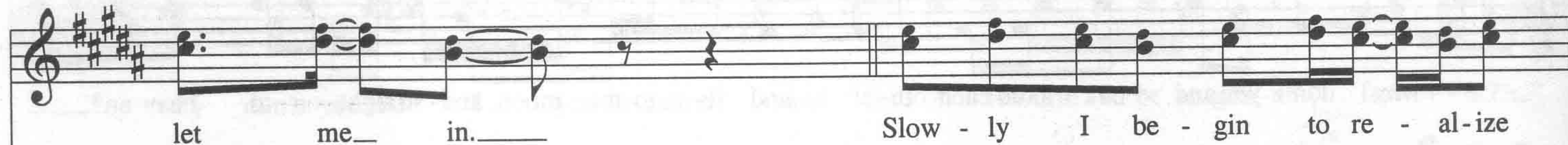


Bridge:

(Am7)

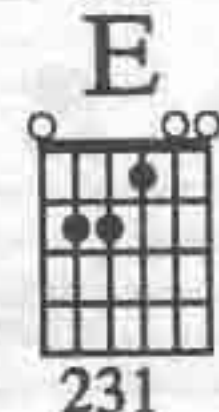


\*Acous. Gtrs. 1 & 2



\*Chord frames are Acous. Gtr. 2 only; chords for Acous. Gtr. 1 are indicated in parenthesis for Capo at 4th fret.

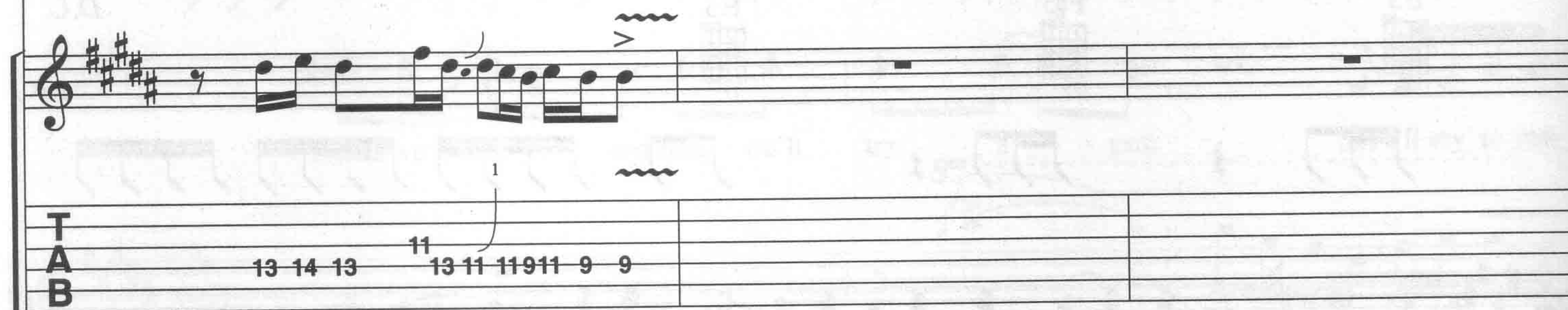
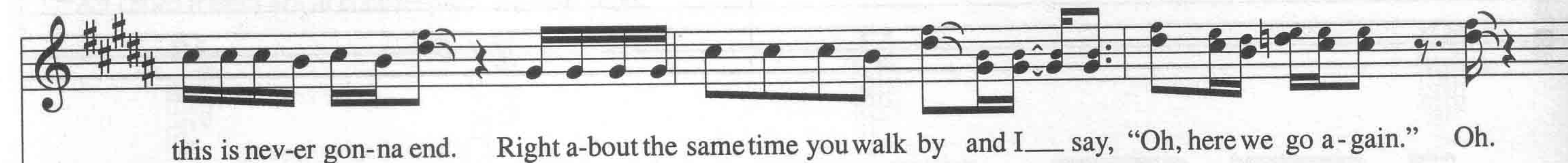
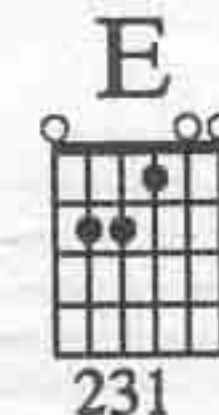
(Ctype2)



(Am7)



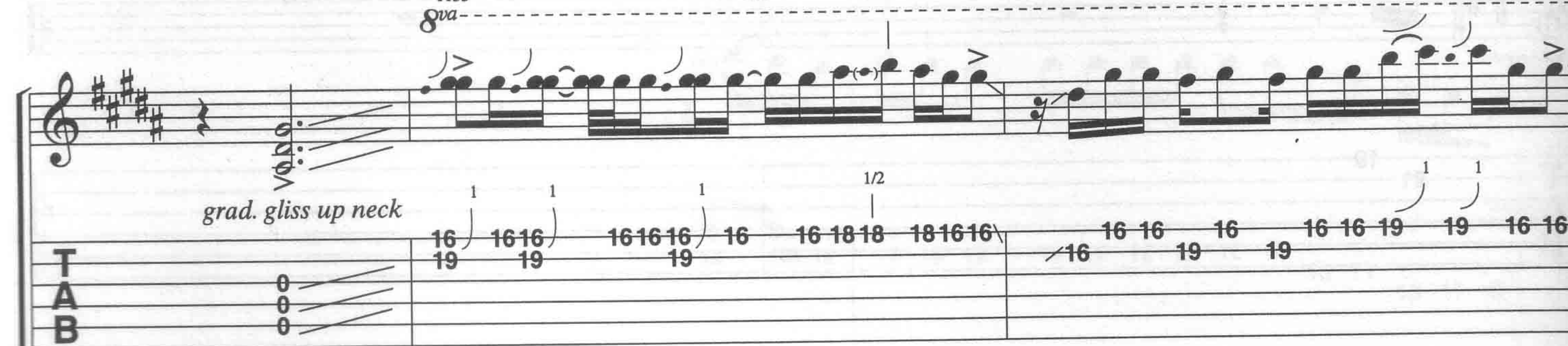
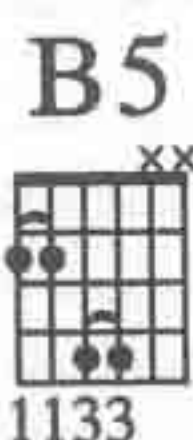
(Ctype2)



Guitar Solo:

w/Rhy. Fig. 1 (Elec. Gtr. 3 & Acous. Gtr. 2) simile

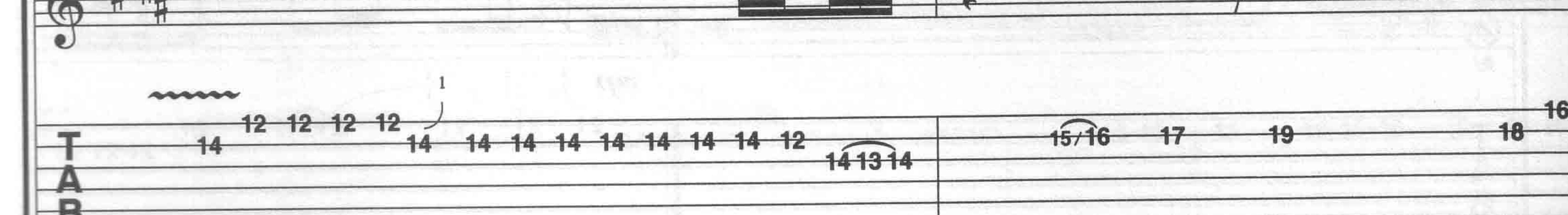
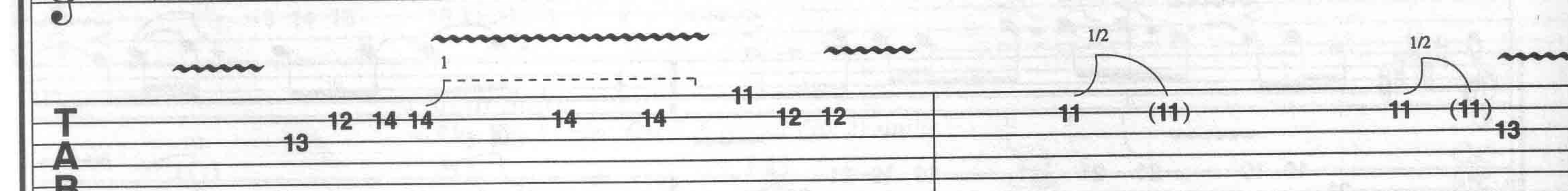
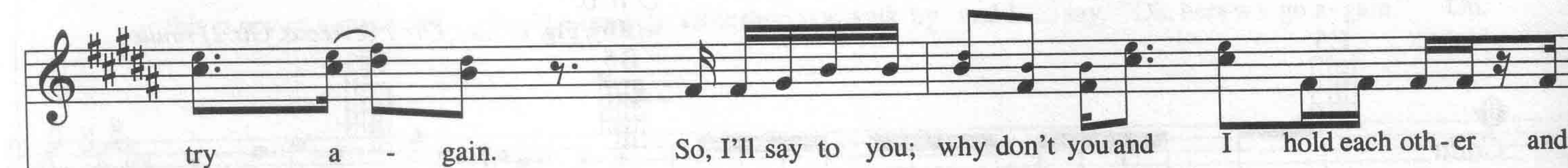
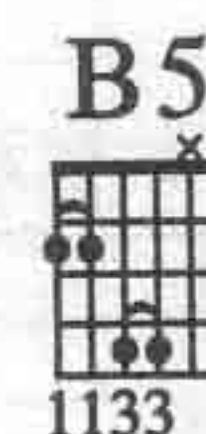
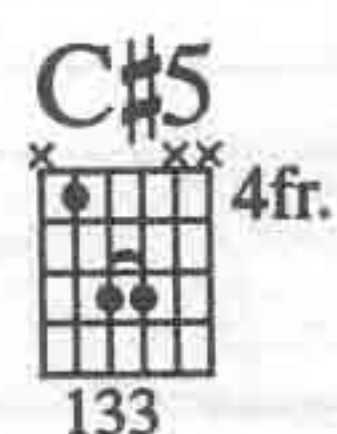
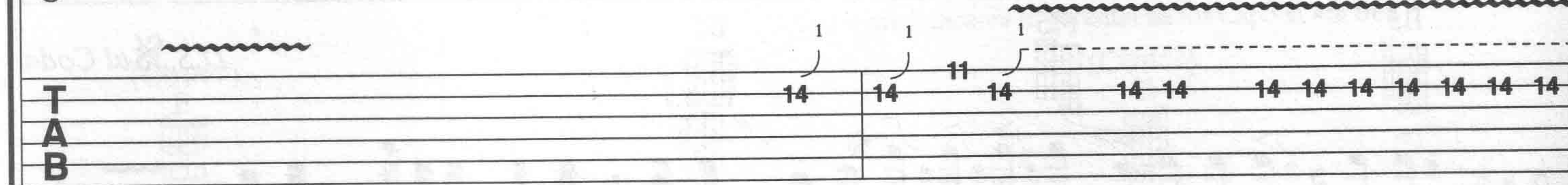
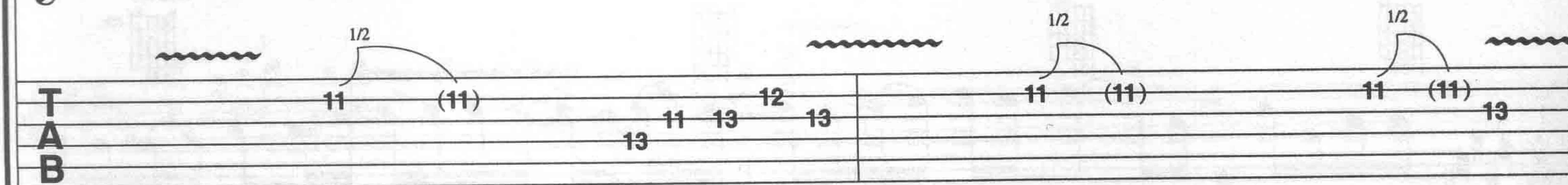
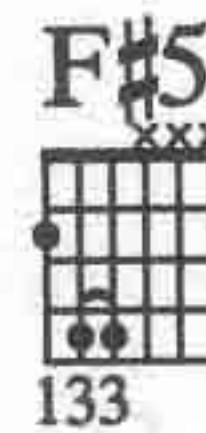
(G)  
B  
N.C.



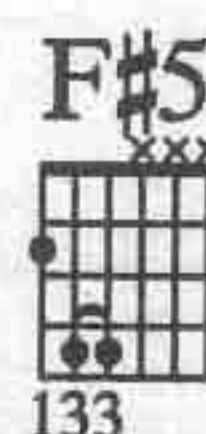
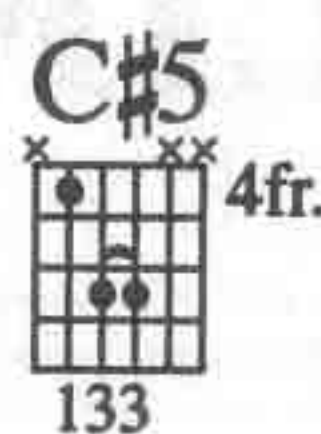




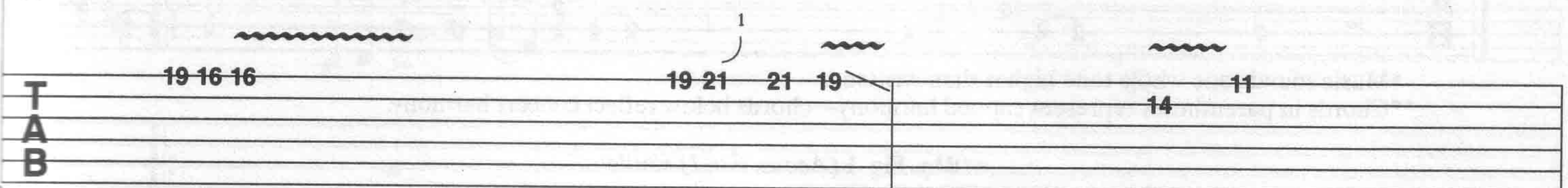
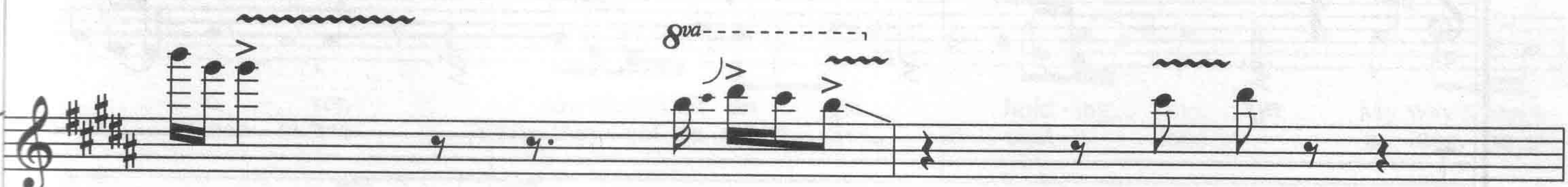
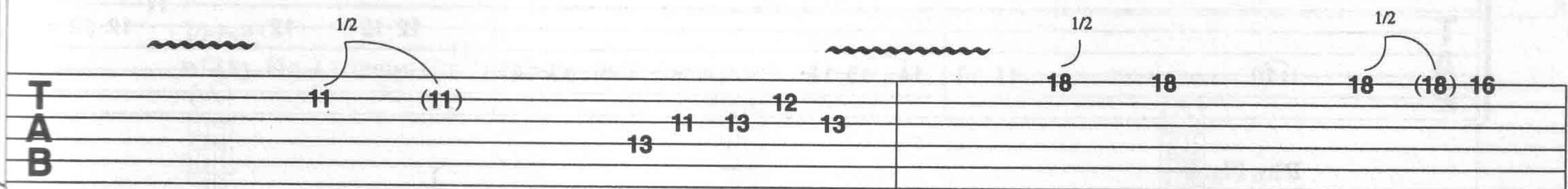




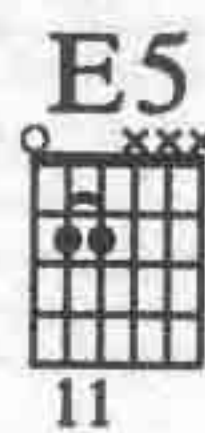




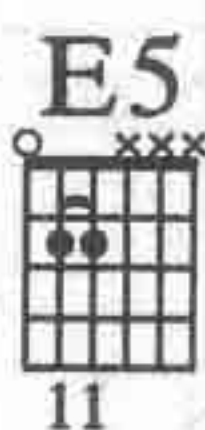
fly to the moon and straight on to heav-en? 'Cause with-out you they're nev-er gon-na



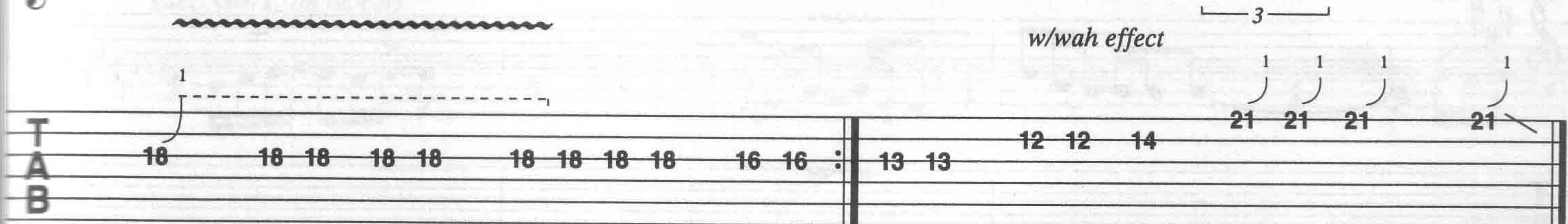
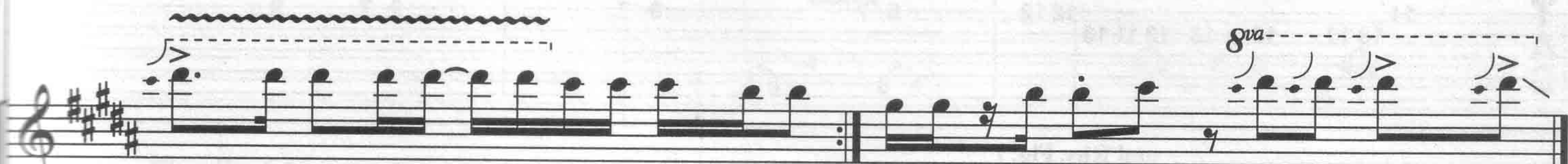
1.



2.

*Fade Out*

\* So, I'll say to you let me in. So, I'll say to you



\*Vocals enter here.



## Verse:

(B7sus)  
D#7sus(B7)  
D#7

B

F#5

1. Since the mo-ment I spot - ed you,  
2. When's this fe - ver gon - na break,

16 16 19 17 16 18 16 18 16 18 18 (18)

(8va)

21 21 21 21 (21) 19 19 21 21 21

**\*\*Elec. Gtr. 2 (clean-tone) played by Acous. Gtr. 1 on repeat**  
(G) (D5)

*mf* hold throughout

4 4 2 3  
5 5 0 0 2 0  
3 3 5

**\*\*Music sounds a maj. 3rd higher than written.**  
TAB reflects position to Capo.



A

E

like walk - in' 'round with lit - tle wings on my shoes.  
I think I've han - dled more than an - y man can take.

TAB 6 4

(F)

(C)

TAB 2 3 3 3 5 5 5 3

B

F#5

A

E

My stom-ach's filled\_ with the but-ter - flies.\_\_\_\_\_  
I'm like a love-sick pup - py chas-in' you a - round.\_\_\_\_

Hm,\_ and it's all right.  
Oo,\_ and it's all right. }

TAB 4 6 2/4 4 7 4

Elec. Gtr. 1 (on repeat)

TAB 11 12 w/bar 11 11 9 11 11 9 9

(G)

(D5)

(F)

(C)

TAB 4 5 5 3 5 4 2 0 2 3 3 3 5 5 5 3 5 7 5 5 7



w/Lead Fig. 1 (Elec. Gtr. 4) 2 times, (on repeat)

B

F#5

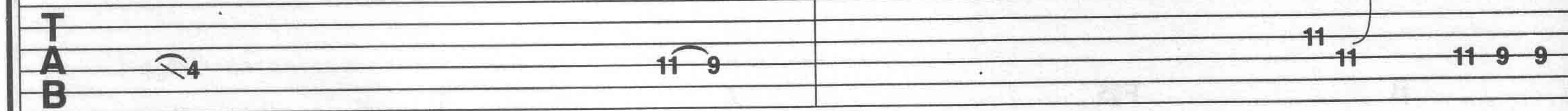
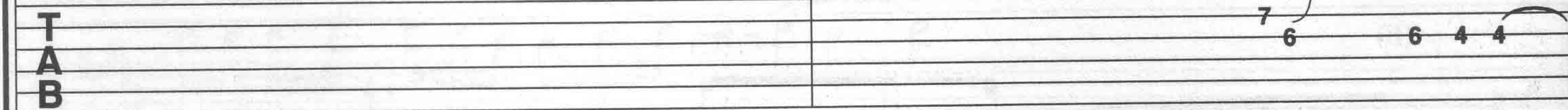
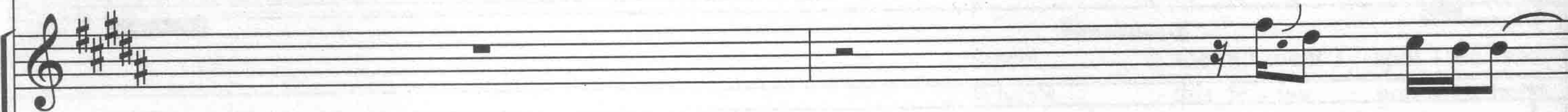
A

E



Bounc - in' 'round from cloud\_ to cloud,

I got the feel-ing like I'm nev-er gon-na come down.

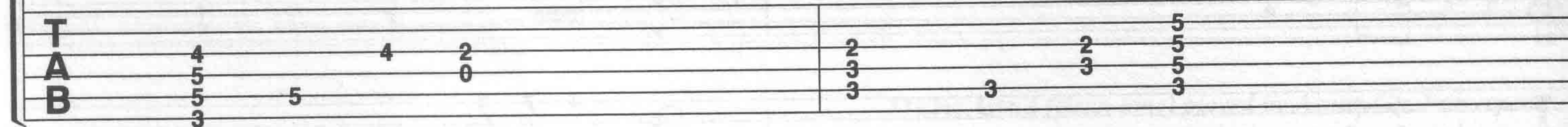


(G)

(D5)

(F)

(C)



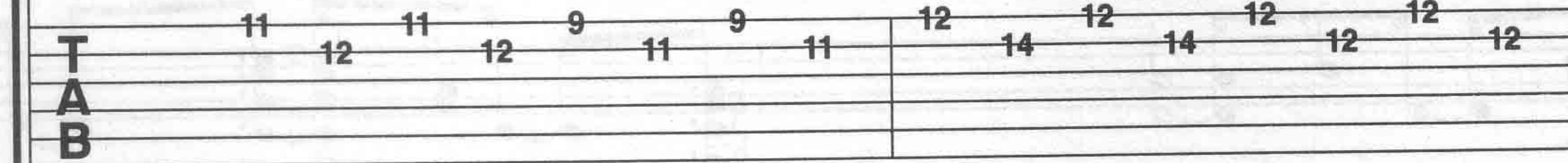
Lead Fig. 1

Elec. Gtr. 4 (w/dist.)

end Lead Fig. 1

*mf*

hold throughout





B

F#5

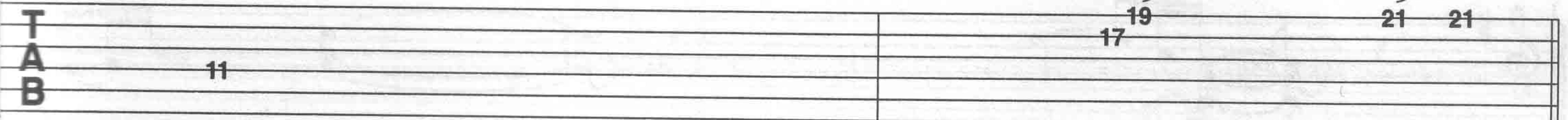
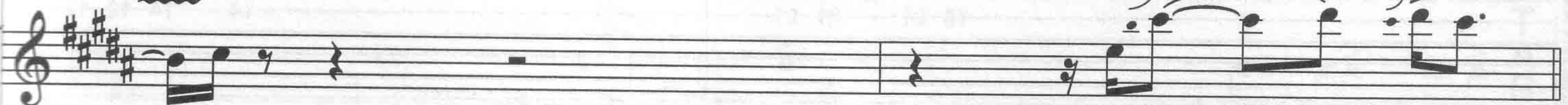
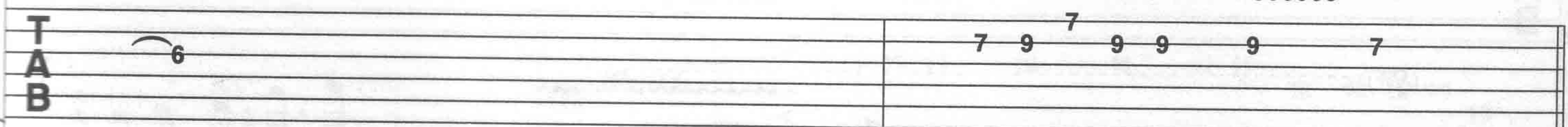
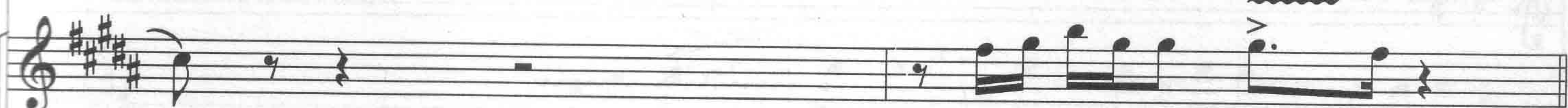
A

E



If I said I did-n't like it then you know I'd lied.\_\_\_\_\_

Mm.

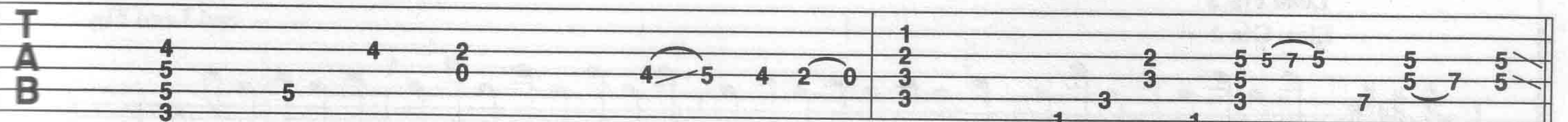


(G)

(D5)

(F)

(C)





**Pre-chorus:**  
w/Lead Fig. 2 (Elec. Gtr. 4) on D.S.

(Am7) C#m7 (Ctype2) E

Acous. Gtr. 1 (on repeat)

Ev - 'ry time I try to talk\_ to you I get tongue - tied. Turns out that

TAB

14 14 12 12

(8va)

19 21 19 21 21 16 14 14 12 12

(Am7) (Ctype2)

TAB

5 7 5 5 7 5 5 7 5

**Lead Fig. 2**  
Elec. Gtr. 4

end Lead Fig. 2

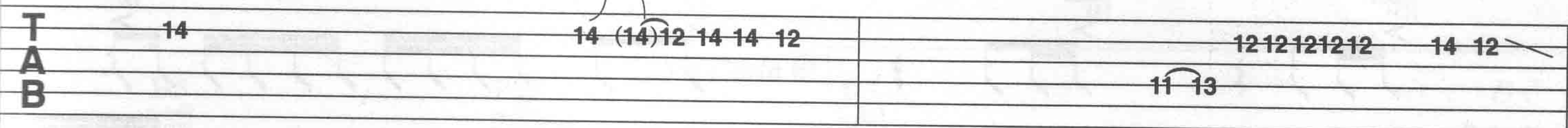
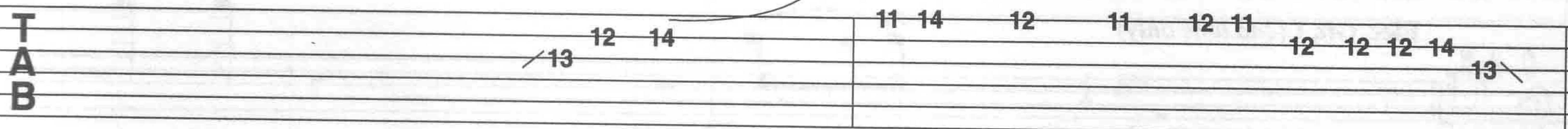
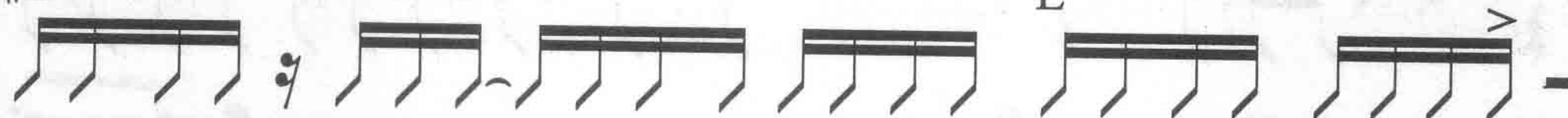
*mf*  
hold throughout

TAB

14 14 14 11 12 12 12 12 12 14 14 14 11 12 12 12

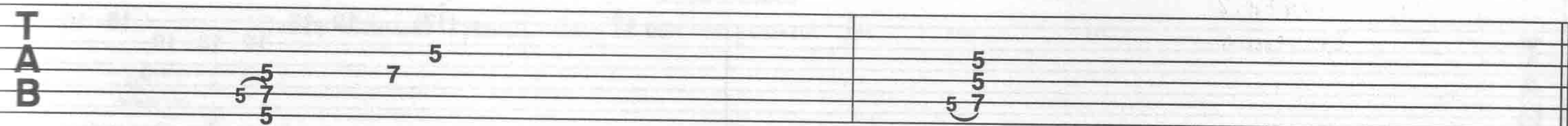
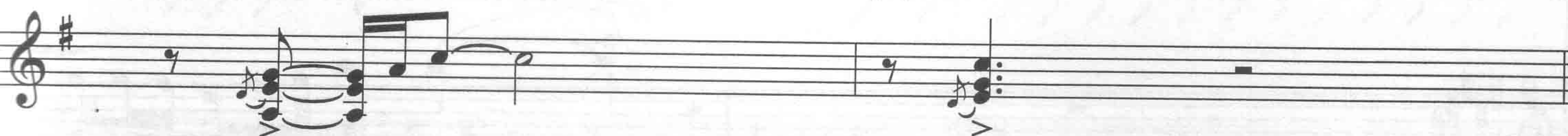
13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13



(Am7)  
C#m7(Ctype2)  
E

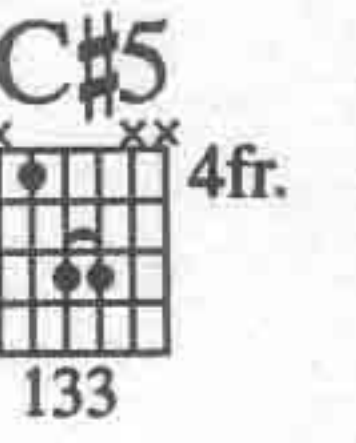
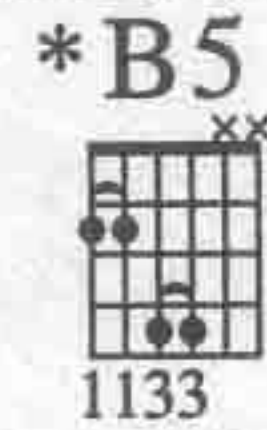
(Am7)

(C)



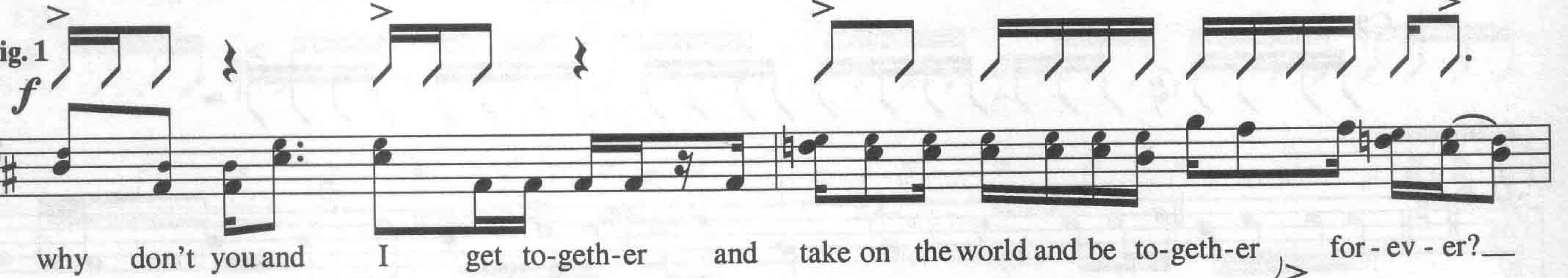


## Chorus:

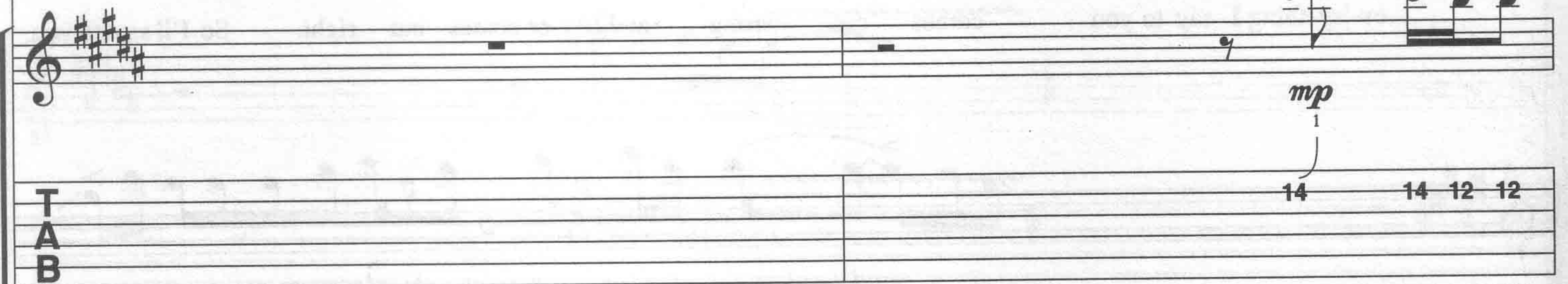


Elec. Gtr. 3 (w/dist.) dbld. by Acous. Gtr. 2

Rhy. Fig. 1



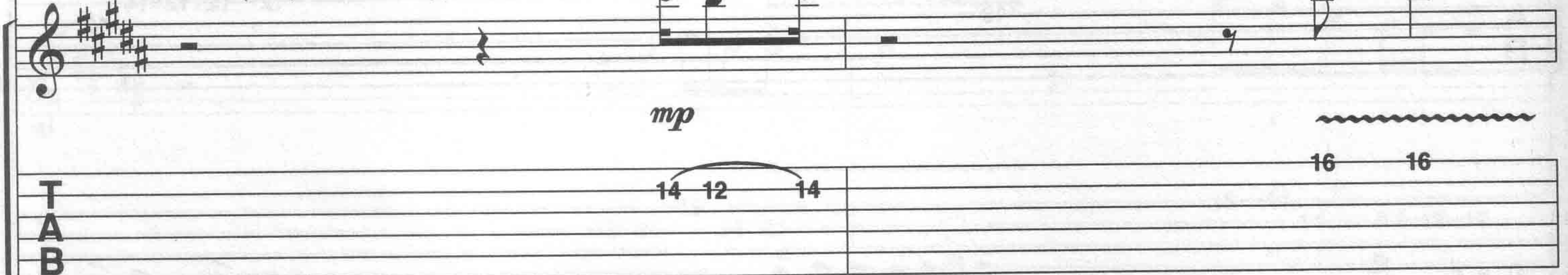
why don't you and I get to-gether and take on the world and be to-gether for - ev - er?\_



mp

14 14 12 12

Elec. Gtr. 1 (2nd time only)

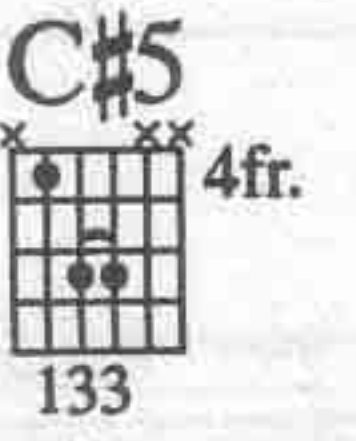
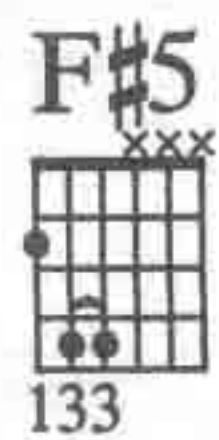
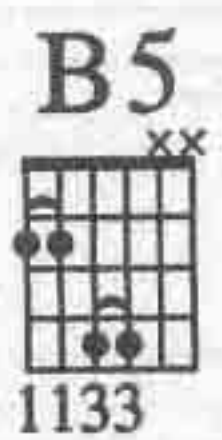


mp

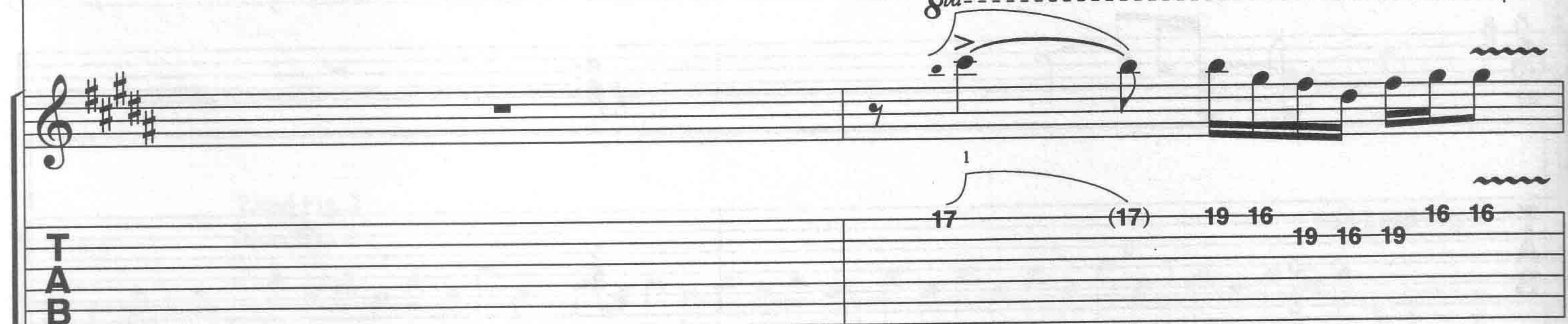
14 12 14

16 16

\*All chord frames are in concert pitch, without capo.



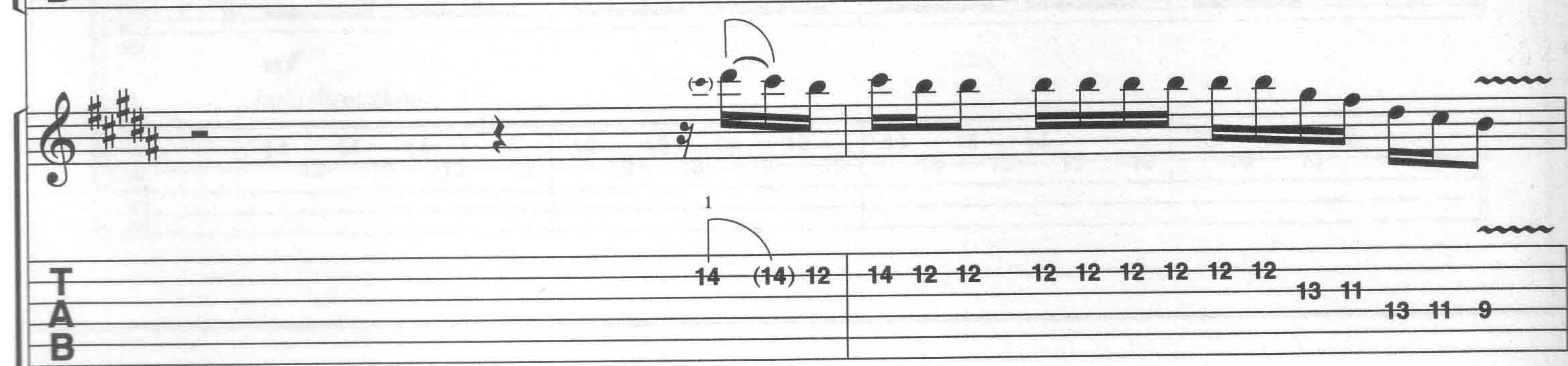
Heds we win\_ and tails we'll try a - gain. So, I'll say to you;



8va

1

17 (17) 19 16 19 16 19 16 16

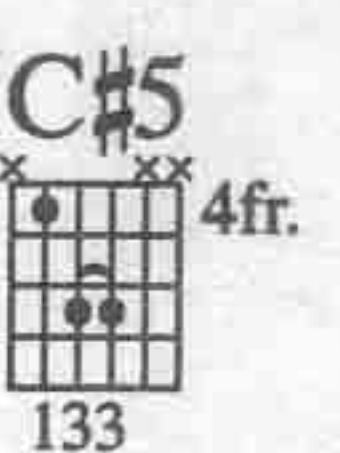
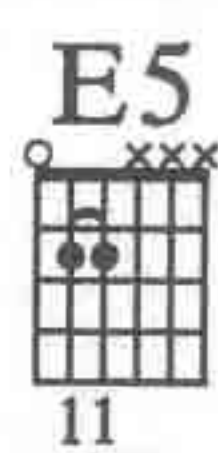
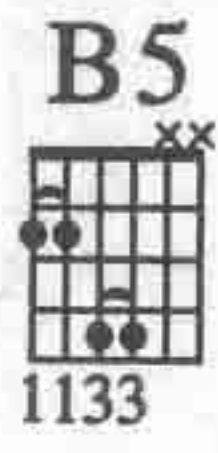


1

14 (14) 12 14 12 12 12 12 12 12 12 13 11

13 11 9





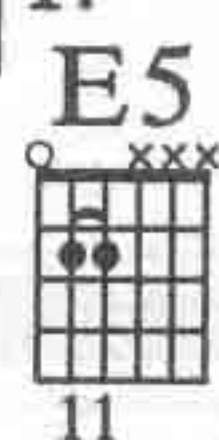
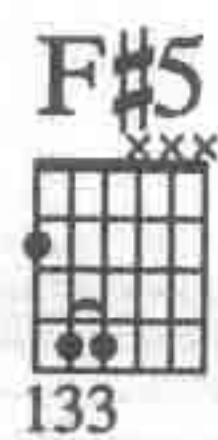
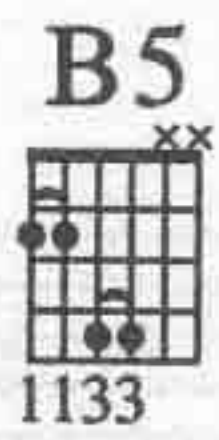
why don't you and I hold each oth-er and fly to the moon and straight on to heav-en?\_\_\_\_\_

Musical staff with notes and rests.

TAB 14 12 12 14 12 12 12

Musical staff with notes, rests, and a wavy line indicating a vibrato or sustain effect.

TAB 14 12 14 21 21 19 21 21 21 21



To Coda



D.C.

Musical staff with notes and rests.

'Cause with-out you they're nev-er gon-na let me in.\_\_\_\_\_

Musical staff with notes, rests, and a wavy line indicating a vibrato or sustain effect.

TAB 21 19

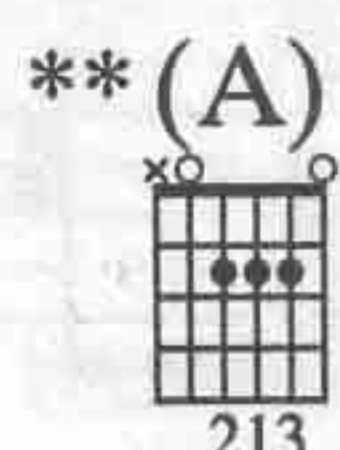


# FEELS LIKE FIRE

\*All gtrs., except Elec. Gtr. 1, Capo II

Words and Music by  
DIDO ARMSTRONG,  
ROLLO ARMSTRONG and PNUT

Moderately slow ♩ = 80

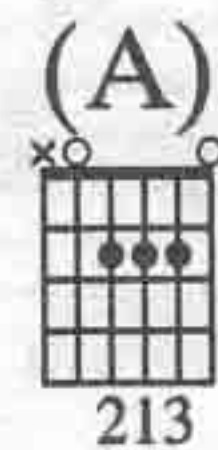


B

Elec. Gtr. 1 (w/dist.) Santana



C#m



B

*mf*

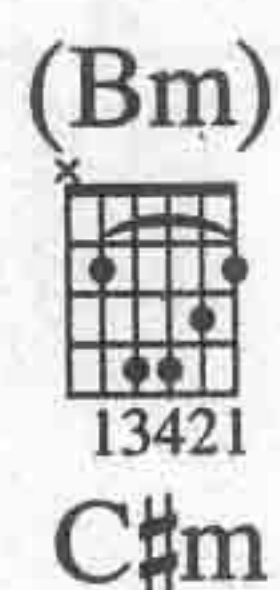
Rhy. Fig. 1  
Acous. Gtr. 1

*mf*

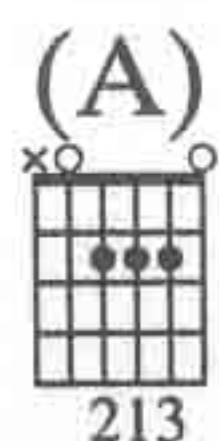
\*Music sounds one whole tone higher than written.

\*\*Chords in parentheses represent capoed harmony—chords below reflect concert harmony.

w/Rhy. Fig. 1 (Acous. Gtr. 1) simile



C#m



B



C#m

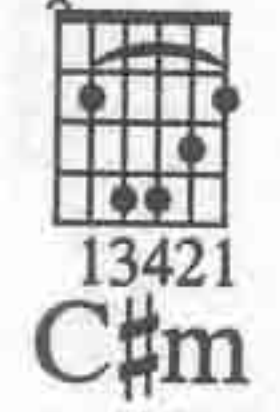
Bkgd. Vcl. Fig. 1

Bkgd. Vcl.: Long as I stay calm, long as I stay calm,

end Rhy. Fig. 1



(Bm)



(F#m)



can give me what I want for all times..

Elec. Gtr. 1



T  
A  
B

6 7 9 7 7 7 9 7 7 9 7 7 9 11

Elec. Gtr. 1 (on D.S. only)

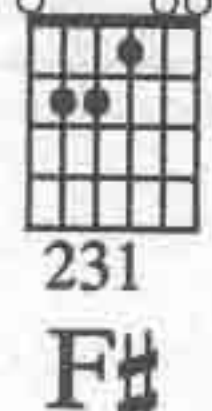


T  
A  
B

7 7 9 7 7 7 9 7 7 7 7 9 11 7 7 9 7 7 7 7 9 7 9 9

w/Rhy. Fill 1 (Elec. Gtr. 3) simile

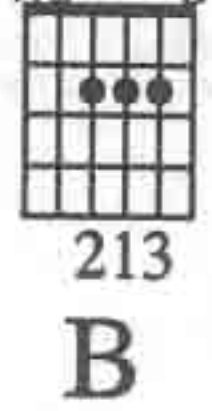
(E)



F#

To Coda  $\oplus$  Guitar Solo:  
w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile

(A)



B

(Bm)



C#m



T  
A  
B

7 7 9 7 7 9 7 7 7 7 9 7 9 9 11 13 11 13 14 13 14 13 14



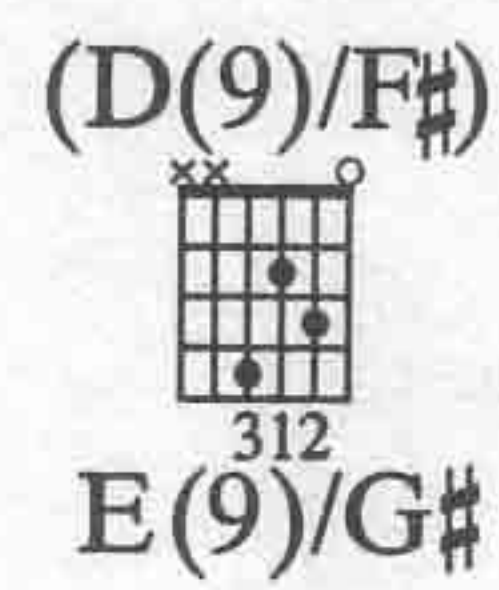
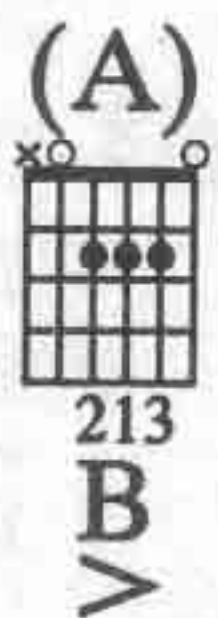
T  
A  
B

7 7 9 7 7 9 7 7 9 11 9 7









Acous. Gtr. 2

Cont. rhy. simile

qué se-rá, let's go sail - ing on, there's a wise - man in ev - 'ry

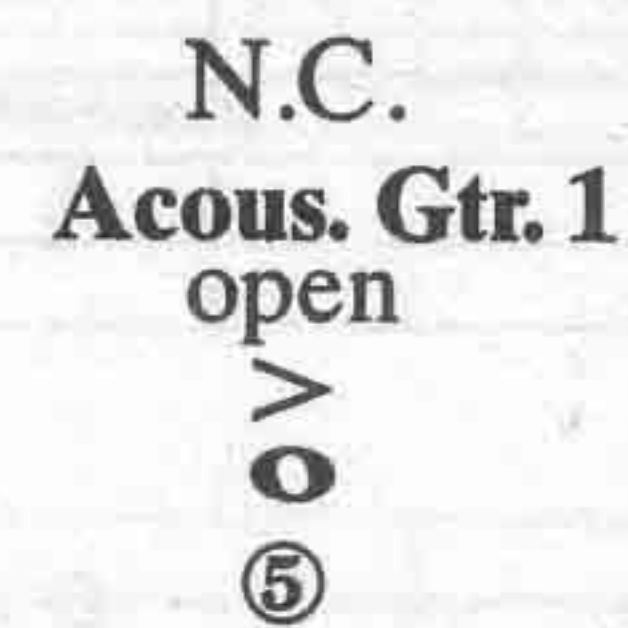
(8va)

21 19 19

T  
A  
B



D.S. al Coda



Coda

fool.

1 16 16 1 16 16 1 16 16

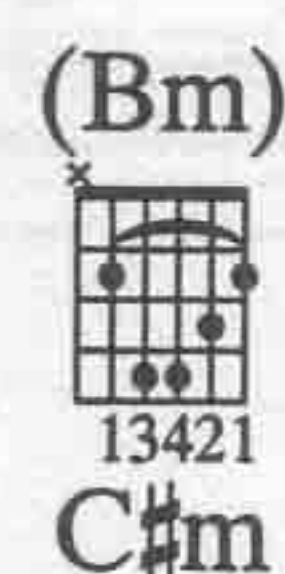
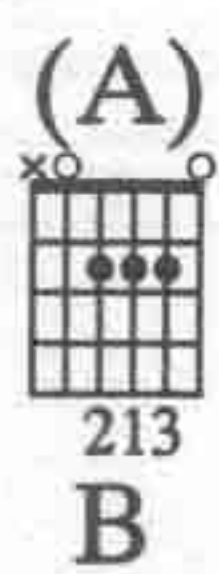
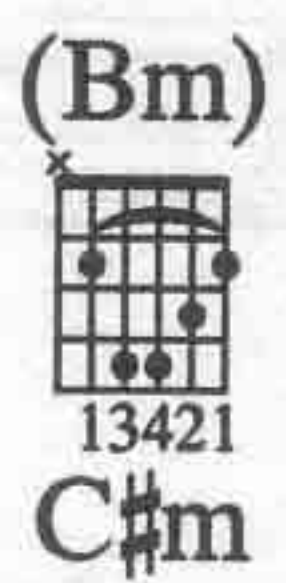
T  
A  
B

For all time..

Bkgd. Vcl.: Long as I stay calm.

8 7 9 9 6

T  
A  
B



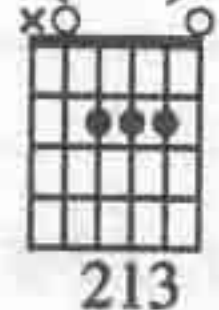
I feel like fire.

9 7 6/8 6 9

T  
A  
B

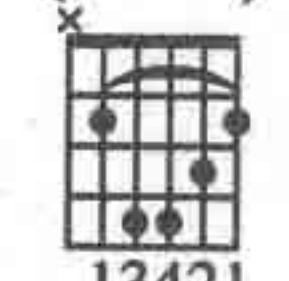


(A)



B

(Bm)



C#m

end Bkgd. Vcl. Fig. 1

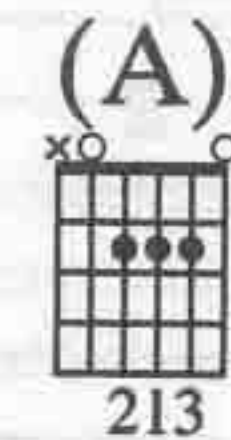
long as I stay calm,

feels like fire.

1. I'm tell-in' you it's

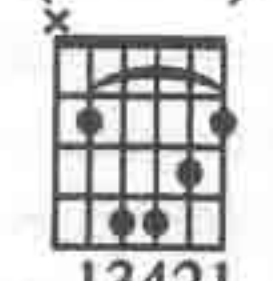
Verse:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile (on repeat)

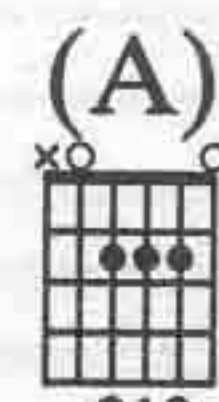


B

(Bm)



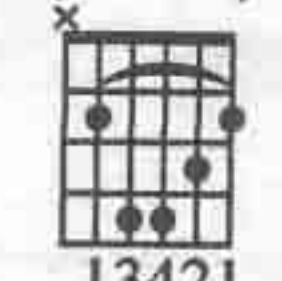
C#m



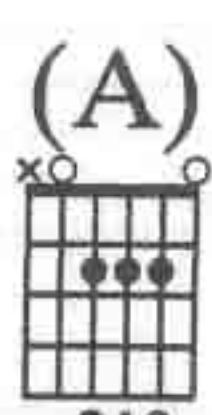
B

o - ver,  
stands in linenow there's an an - gel  
'cause they wan - na stay a - live,hold - ing me.  
to wait a - lone,My way's eas -  
no dog, no

(Bm)



C#m



B

(Bm)



C#m

y.  
bone.E - ven if you're fall - en,  
Then you find it's o - ver,or you're strug - gling,  
still in tears your heartthere's still beau -  
to slip a -

Elec. Gtr. 1 (on repeat)

T  
A  
B

9 11 8 9 8 11 8

4/6 4 6 4

9 8 9



1.  
w/Rhy. Fig. 1 (Acous. Gtr. 1) simile  
w/Bkgd. Vcl. Fig. 1, simile

(A) B 213

(Bm) C#m 13421

(A) B 213

ty way in what we do. So que se-ra let's go  
from the crowd. But if you

Acous. Gtr. 2

*mf* hold throughout

0 2 0 2 0 2

2 0

Elec. Gtr. 2 (w/dist.)

*mp* *mf*

0 0 0 0 4 4

8

TAB

To Next Strain  
(To Chorus:)

(Bm) C#m 13421

(A) B 213

(Bm) C#m 13421

sail - ing on. There's a wise - man in ev-'ry fool,

end Rhy. Fig. 1A

Cont. in slashes

2 3 2 3 2 3 3 0 2 0 2 0 2 2 3 2 4 3 2

2 0 2

Elec. Gtr. 1

9 11 8 9 8

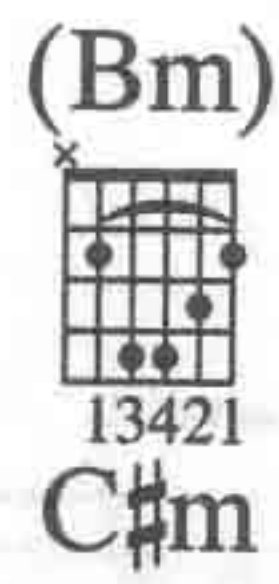
TAB



2.

w/Rhy. Figs. 1 (Acous. Gtr. 1)

&amp; 1A (Acous. Gtr. 2) 2 times, simile



have what it takes\_ to re - turn\_ to\_ where\_ all\_ the world\_

TAB

6	8	9	6	8	9	9	8	6	8
---	---	---	---	---	---	---	---	---	---

\_\_\_\_\_ knows your name. then,

TAB

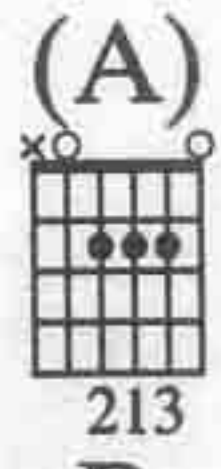
7	7	7	7	7	7	9	9	9	9	9	9	9	7	8
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

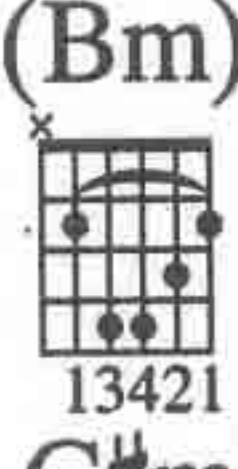
qué se - rá, let's go sail - ing on. There's a

TAB

8	9	9/11	9	11	8	9	9	9
---	---	------	---	----	---	---	---	---



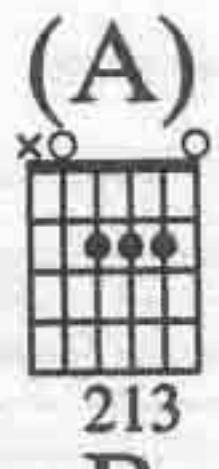
(A)  B

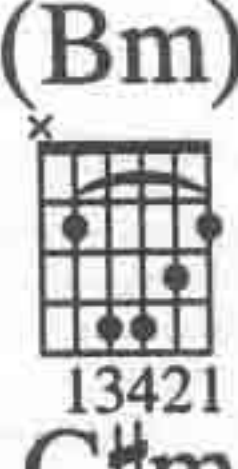
(Bm)  C#m

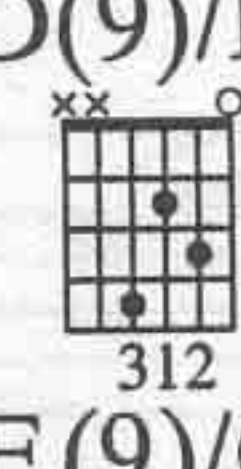
wise - man in ev - 'ry fool.


TAB: 9 8 7 14 11 11/13 11/13 11/13 11 9 11 9 11

**Chorus:**  
w/Rhy. Fig. 2 (Elec. Gtr. 3) 1st 4 meas. on D.S.

(A)  B

(Bm)  C#m

(D(9)/F#)  E(9)/G#

Acous. Gtr. 2  Cont. rhy. simile

I say come back, come in from the cold in - to the

**Elec. Gtr. 1 (1st time & repeat)**

repeat only -----

TAB: 6/8 7 9 6 7/9 7 6/8 6 9 9

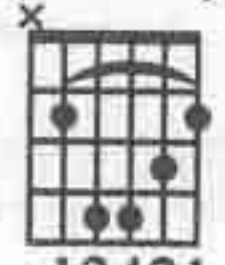
**Elec. Gtr. 1 (on D.S.)**

**Elec. Gtr. 1 (on repeat)**

TAB: 18 16 14/16 14 16 14 (14)12 13 7/9 7 6/8 6 9 9

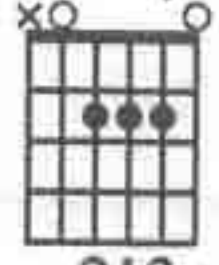


(Bm)



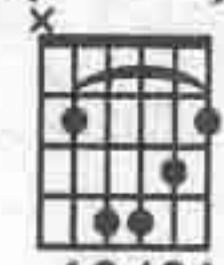
C#m

(A)



B

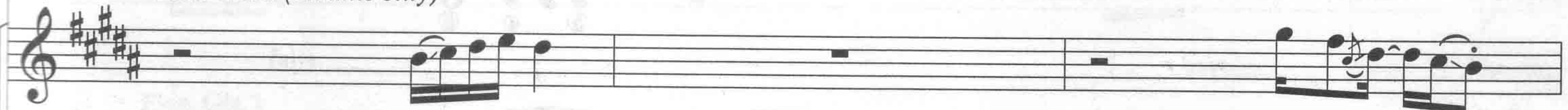
(Bm)



C#m



Elec. Gtr. 1 (1st time only)

T  
A  
B

9/11 8 9 8

9 7 6/8 6\4

Elec. Gtr. 1 (repeat only)

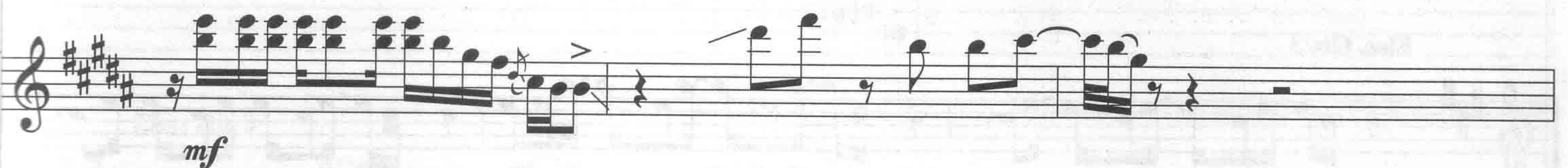
T  
A  
B

6 4 8/9 7 7 9 7 9

9 6/8 7 9 6

(6) 8 7/9 7 6/8 6\4

Elec. Gtr. 1 (on D.S. only)

T  
A  
B12 12121212 1212  
12 12121212 121212

13 11 13 11 9 9

16 14 16 16 14

16 13

Elec. Gtr. 3 (clean-tone) on repeat

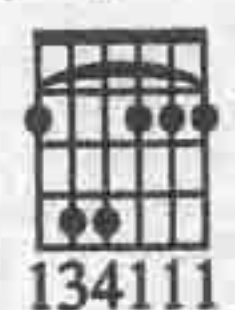
T  
A  
B

2 0 2 0 2 0 2

3 2 3 2 3 2 3 2



(F#m)

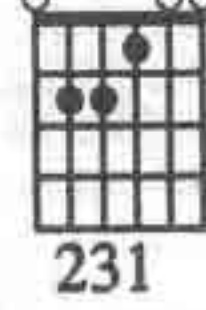


G#m

Acous. Gtr. 1

1.

(E)



F#

N.C.

2fr 4fr 2fr open

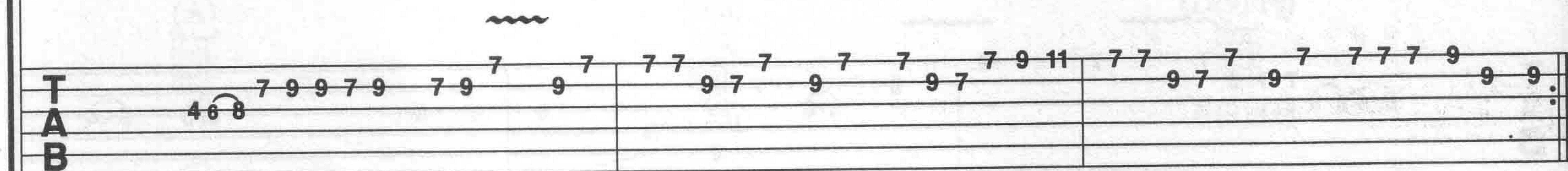


as dark - ness falls, falls, falls.

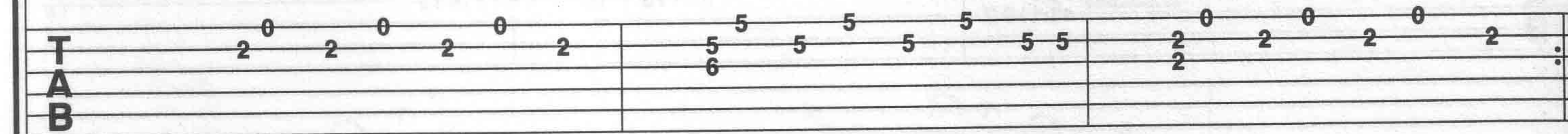
2. So, ev'-ry-one

echo repeats

Elec. Gtr. 1 (1st time only)



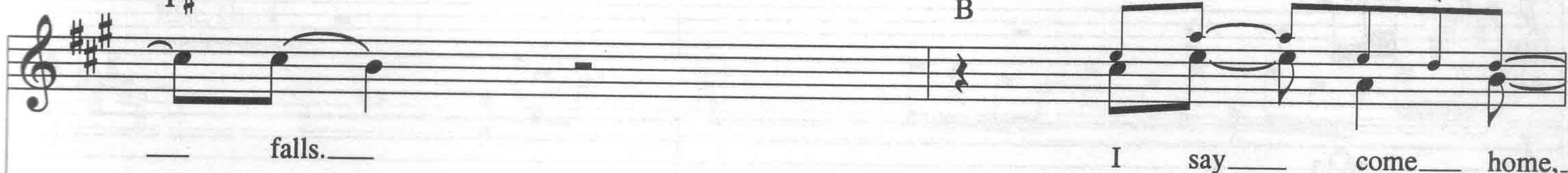
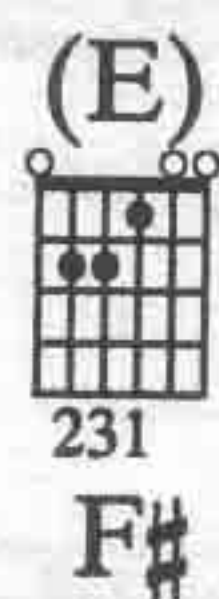
Elec. Gtr. 3



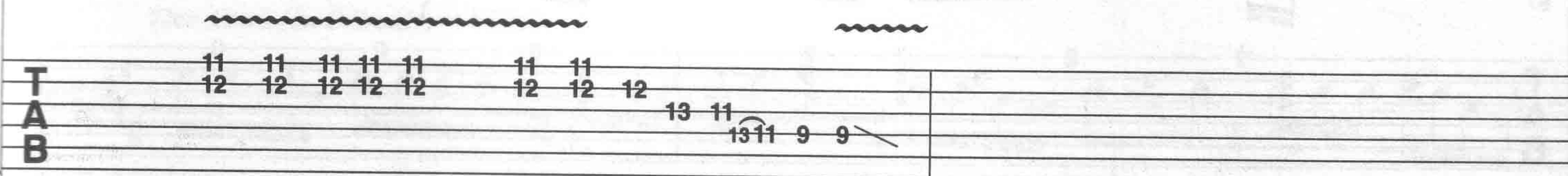


2.3.

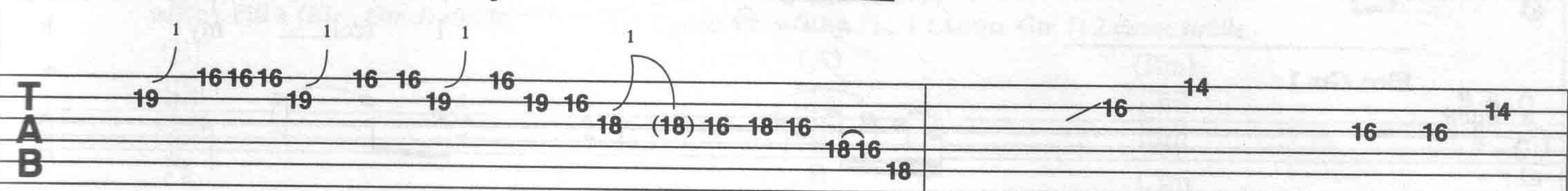
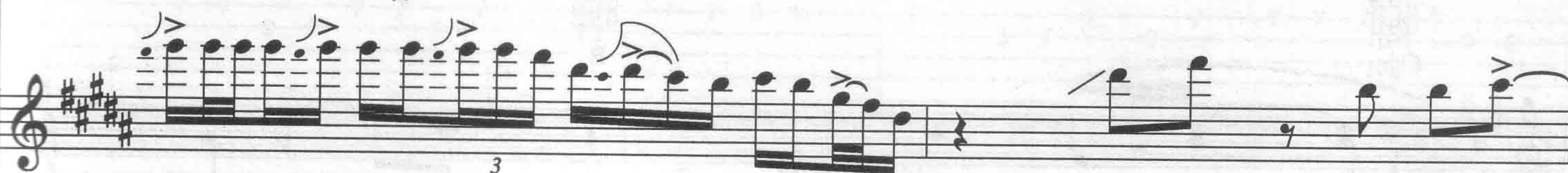
w/Rhy. Fill 1 (Elec. Gtr. 3) on D.S.

w/Rhy. Fig. 2 (Elec. Gtr. 3) simile  
w/Bkgd. Vcl. Fig. 1, 2 times, simile

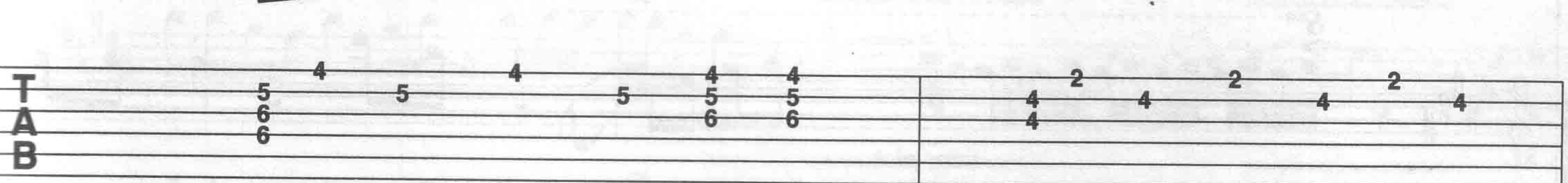
Elec. Gtr. 1



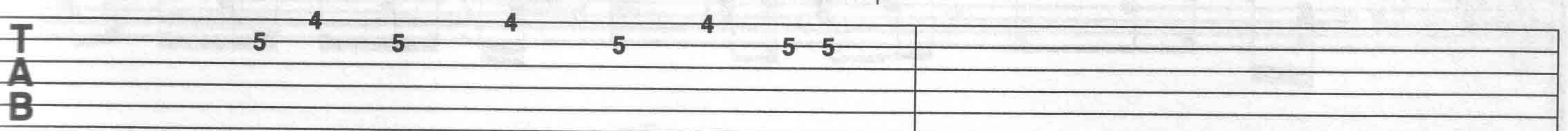
Elec. Gtr. 1 (on D.S. only)



Elec. Gtr. 3



Elec. Gtr. 3 (D.S. only)

mf  
hold



**Elec. Gtr. 1** (*on D.S. only*)

### **Elec. Gtr. 3**

(A)

## Elec. Gtr. 1

**Elec. Gtr. 1** (*on D.S. only*)

*trem. pick*

end Rhy. Fig. 2



# AYE AYE AYE

Words and Music by  
MICHAEL SHRIEVE, CARLOS SANTANA,  
KARL PERAZZO and RAUL REKOW

Moderately fast ♩ = 120

Intro:

Bass/Perc. 2

Elec. Gtr. 1 (w/dist.)

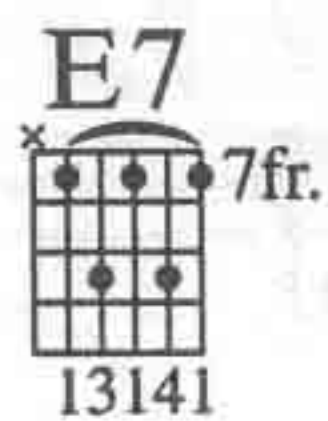
*mf*

TAB

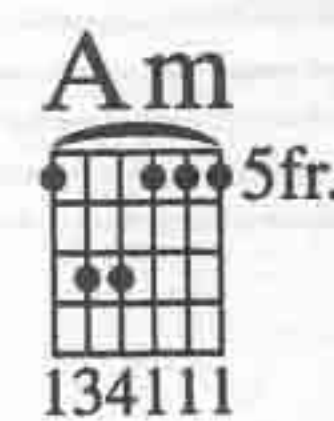
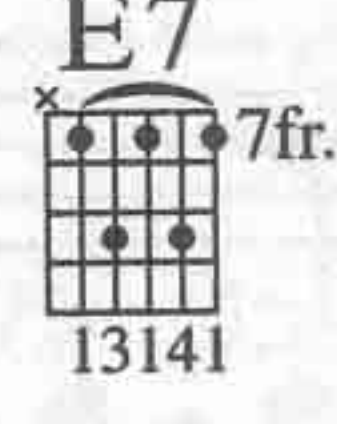
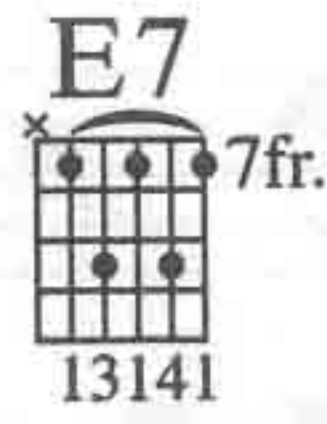
w/Rhy. Fig. 1 (Acous. Gtr. 1) 3 times, simile



Rhy. Fig. 1  
Acous. Gtr. 1



end Rhy. Fig. 1







Am  3 1 1 1

1. E7  4 2 1

2. E7  4 2 1

N.C.

aye,  
aye, aye,  
aye, aye.

TAB: 13 14 13 15 12 12 12 12 13 12

(8va)  

pick scrape

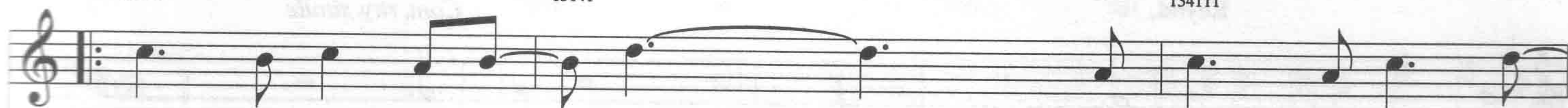
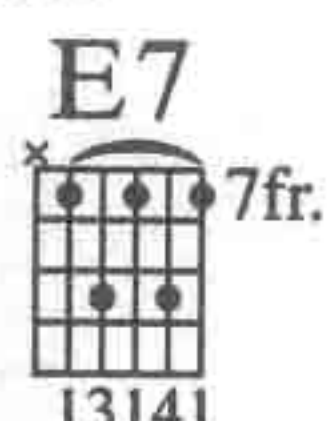
TAB: 24 24 24 24 24 (24) 24 20 24 20 24 21 x x x x

Verse 3:  
Dancing to the rhythm,  
Moving to the beat,  
Everybody's singing,  
You could feel the heat,  
Aye.  
(To Chorus:)



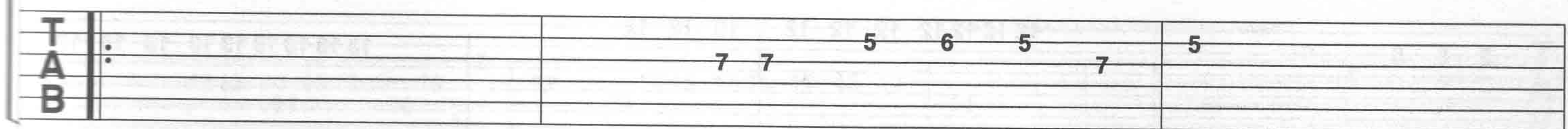
Verse:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 4 times, simile



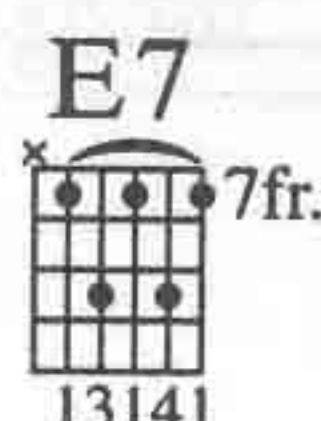
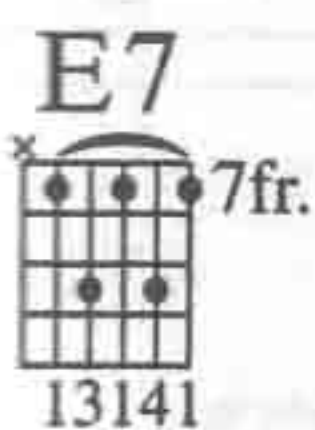
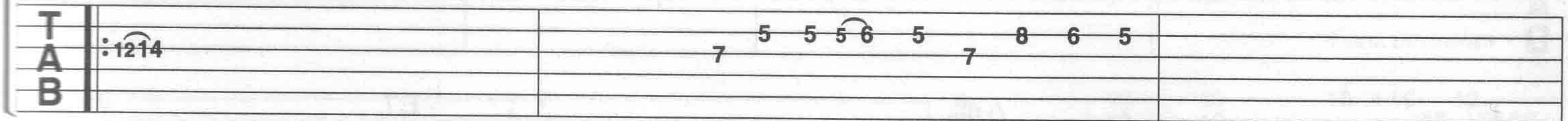
1. Stand - ing in the door - way \_\_\_\_\_ be - neath the moon - lit \_\_\_\_\_  
 (2.) moved up right be - side me \_\_\_\_\_ and we be - gan to  
 3. See additional lyrics

Acous. Gtr. 2 (nylon-string)

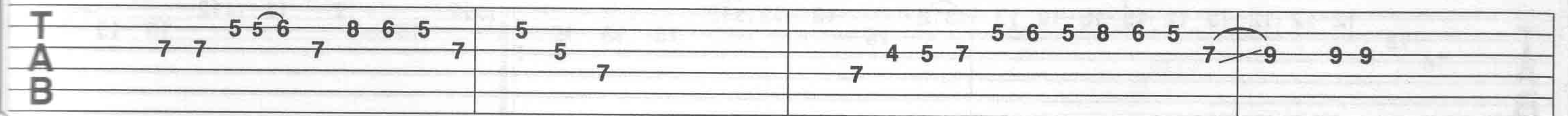
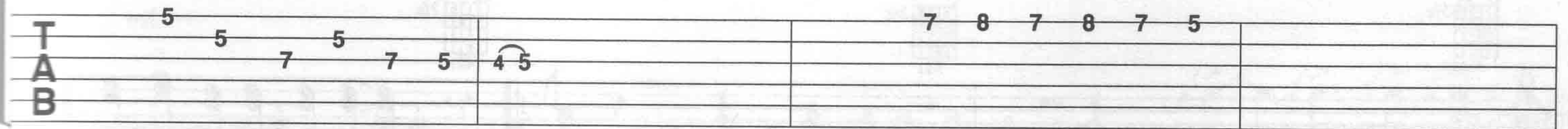


Elec. Gtr. 1 (on repeat)

Acous. Gtr. 2 (on repeat)

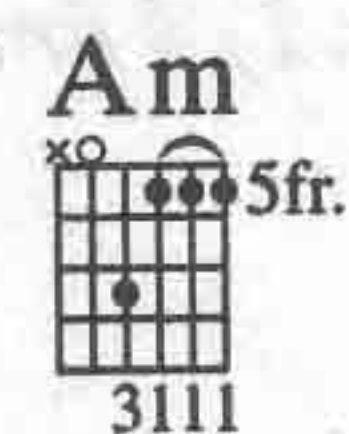
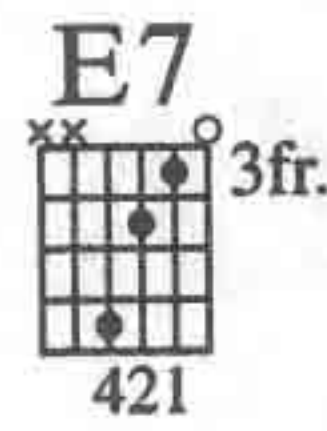
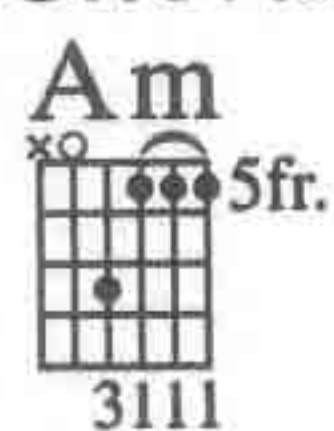
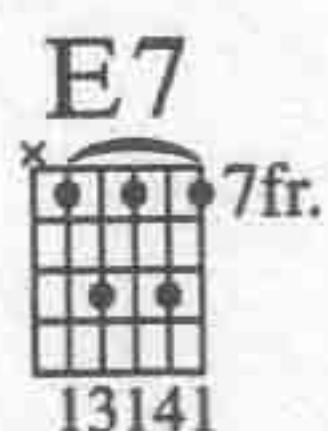


\_\_\_\_\_ sky, \_\_\_\_\_ an an - gel stood be - fore me \_\_\_\_\_ and looked me in the  
 dance. The groove was all a - round us, we slipped in - to a





## Chorus:



Keybd. ◇

◇

Cont. rhy. simile

eye. } Aye, aye, aye, aye, aye, aye,

trance. }

Elec. Gtr. 1

TAB 5 6 5 7 5 12 12 12 12 12 12 12 13 12 12 13 13 13 13 13 13 13 13 13

TAB 5 6 5 7 5

E7 3fr. 421 Am 5fr. 31111 E7 3fr. 421

aye, aye, aye, aye, aye,

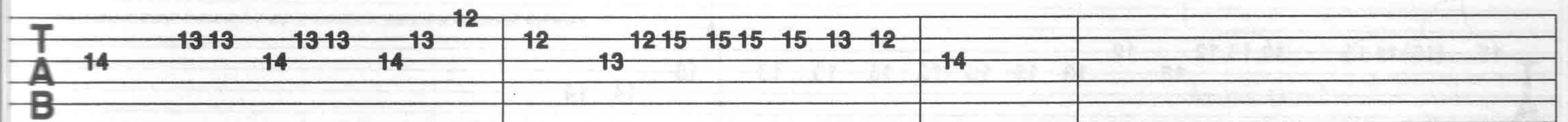
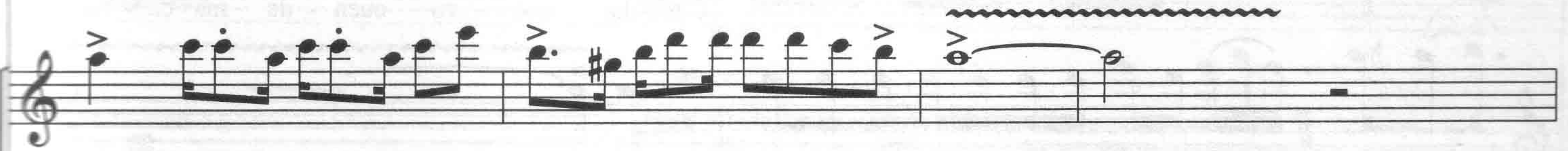
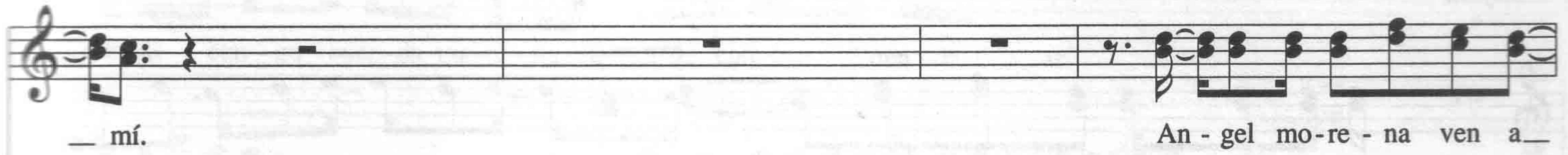
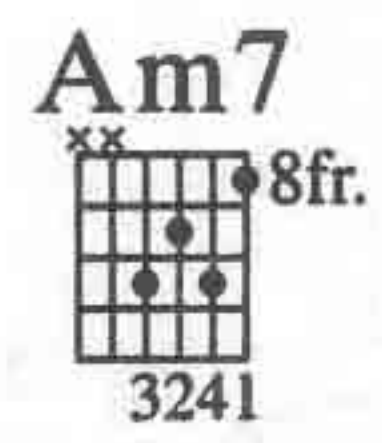
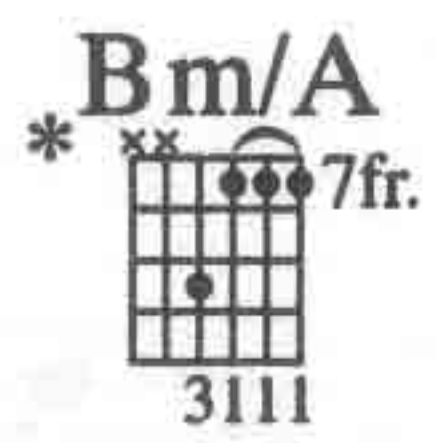
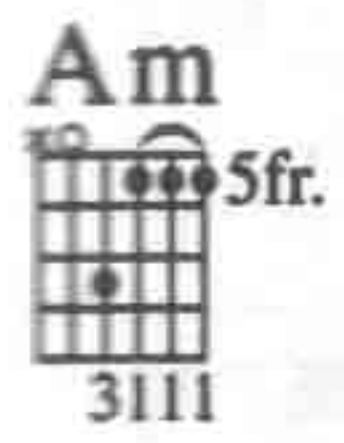
TAB 12 12 15 (15) 13 12 12 12 12 12 12 12 15 12 13 15 15

To Coda ♪ 1. E7 3fr. 421 2. E7 3fr. 421

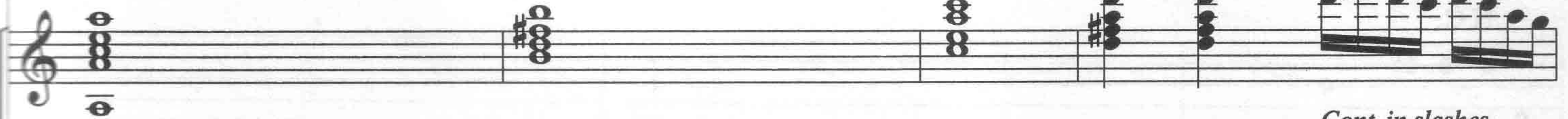
aye. 2. She An - gel mo-re - na ven a

TAB 14 13 12 12 12 13 12 15 13 12 13 13 12 15 13 12 13 12 12 13 13 12 15 13 12 13 12 15 13 12

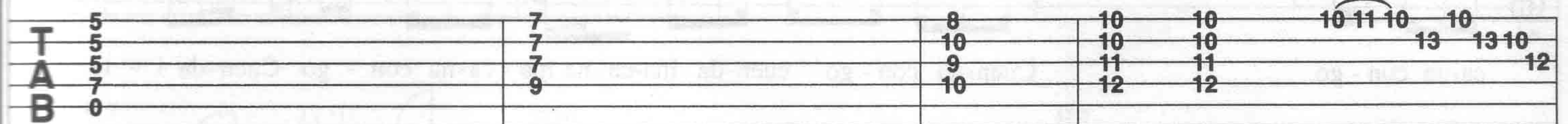




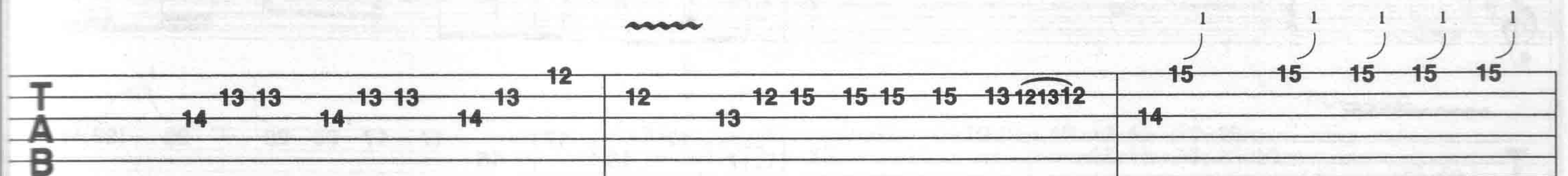
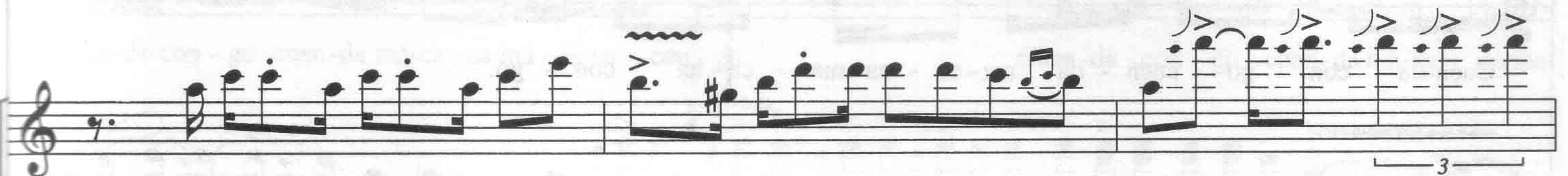
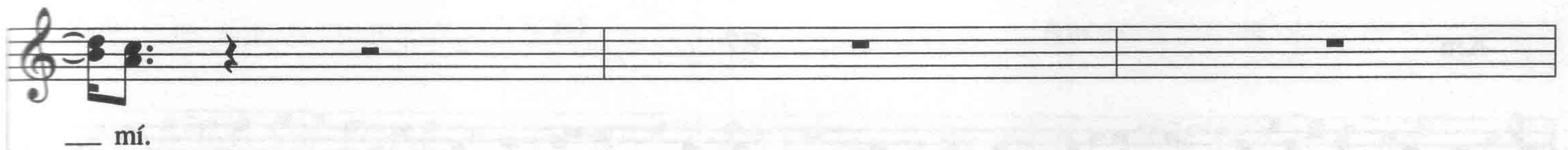
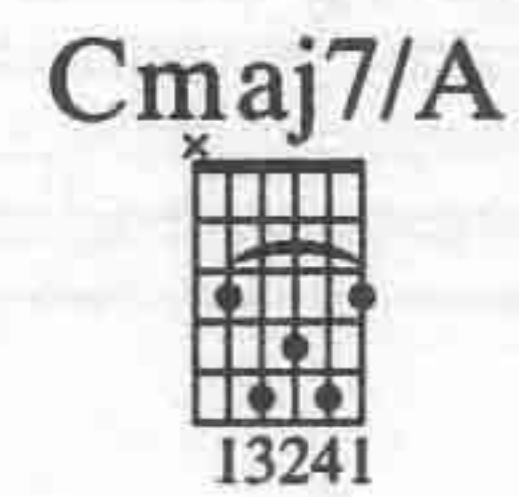
Keybd. (arr. for gtr.)



Cont. in slashes

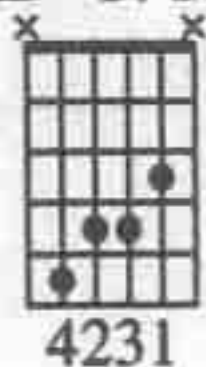


\*Bass plays A pedal throughout.





D6/A



Keybd.



Am



N.C.

Am

E7

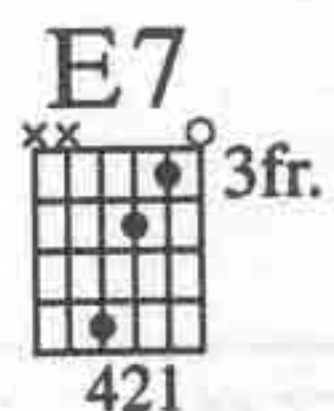
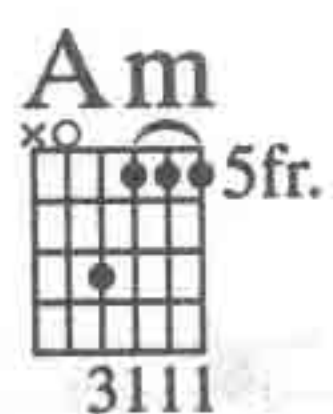






## Guitar Solo:

E7



Keybd. ◇

◇

Cont. rhy. simile

ca-na con - go. Cuen - da i - re.

8va

3 1 1 1

15 15 (15) 15 15 (15)

12 13 12 15 13 15 15 (15) 13 14

TAB

E7 3fr. Am 5fr. E7 3fr. Am 5fr. E7 3fr.

8va

3 grad. bend 1 3 1 1

12 13 12 15 13 15 12 15/17 17 17 17 17 17 17 19 19 19 20 20 20

(14) 12 14 14 13

TAB

Am 5fr. E7 3fr. Am 5fr.

8va

trem. pick 1 1 1

20 (20) 20 17 17 20 20 19 19 19 17 17 17 17 19 20 20 19 20 19 20 19 20 20

TAB

E7 3fr. Am 5fr. E7 3fr.

8va

3 3 1 1/2 1 1

22 22 22 22 22 22 22 20 22 22 22 22 22 22 22 22 22 22 22 22 22 (22) 22 (22) 20 17

19 19 19 19 19 19 19

TAB







E7 3fr. 421

Am 5fr. 3111

E7 3fr. 421

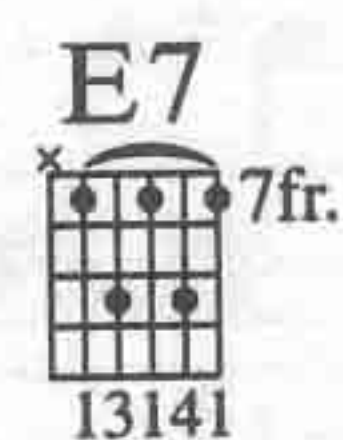
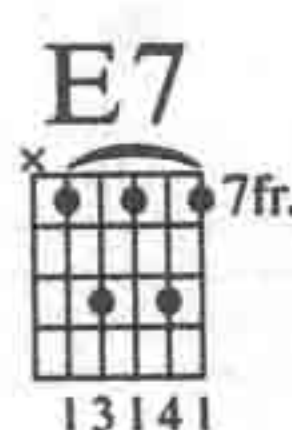
aye, aye, aye. Aye,

3 3 3

13 15 15 14 13 12 12 12 13 12 15 15 12 13 13 12 15 12 13 12 15 13 12

TAB

w/Rhy. Fig. 1 (Acous. Gtr. 1) 4 times, simile



Bkgd. Vcl. Fig. 1

end Bkgd. Vcl. Fig. 1

aye.  
Cuen-da con - go cuen - da ma-ca - na ma - ca-na con - go.

14

TAB

Am 5fr. 134111

E7 7fr. 13141

Am 5fr. 134111

E7 7fr. 13141

1.

Cuen-da con - go cuen - da ma-ca - na ma - ca-na con - go.

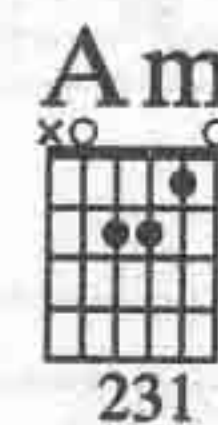
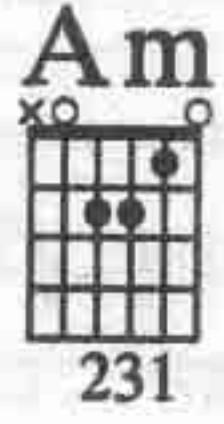


# HOY ES ADIÓS

Words and Music by  
ALEJANDRO LERNER,  
JEEVE and KLAUS DERENDORF

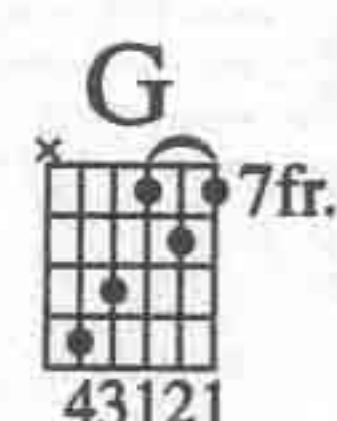
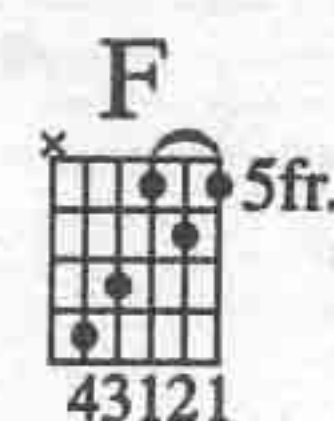
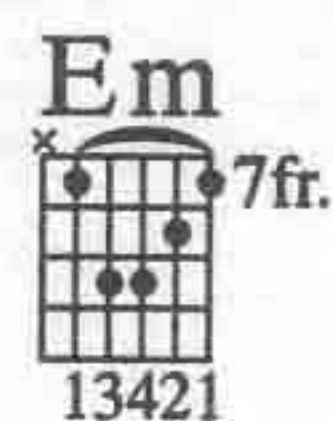
Moderately ♩ = 90

Intro:  
Rubato



Acous. Gtr. 1 (nylon-string) Santana

*mf* hold throughout


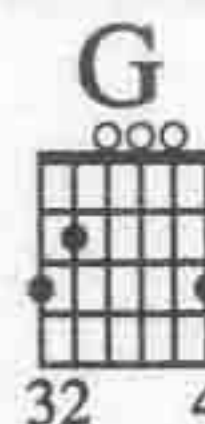
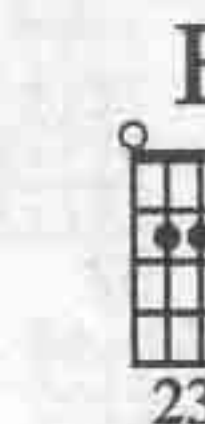


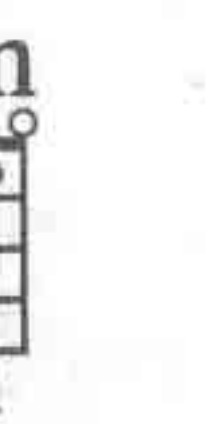


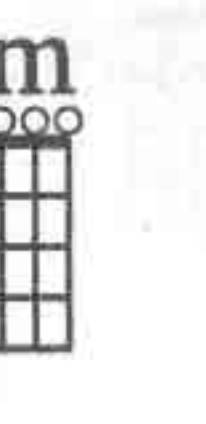




\*Acous. Gtr. 2 (nylon-string) & Acous. Gtr. 3 (steel-string)

*mf*  
w/thumb & fingers  
hold throughout

\*Composite arrangement.



Hoy es a - diós. — Hoy es a - diós. —

TAB: 12/14 12 13 13 12 15 13 14 12 13 15 13 15 12 12 12 13 12 15 13

## Chorus:

w/Rhy. Fig. 1 (Acous. Gtrs. 2 &amp; 3) 2 times, simile








Hoy es a - diós ma -

TAB: 15 15 15 (15) 12 15 15 12 12 15 12 12 12 13 13 12 13 12

## Elec. Gtr. 1 (on repeat)

8va

6 grad. bend

TAB: 20 19 17 20 19 17 20 17 20 17 20 17 20 17 20 17 20 17 20



Chord diagrams: F (134211), G (43121) 7fr., Am (134111) 5fr., Dm7 (13121) 5fr., Em (13421) 7fr.

Musical notation: Treble clef, melody line with lyrics: ña - na qui - zás, sé que tú vas a vol - ver.

Tablature: TAB system with fret numbers 14, 12, 13, 15, 13, 15, 12, 12, 13, 12, 15, 13, 15.

Musical notation: Treble clef, melody line with lyrics: (8va) -

Tablature: TAB system with fret numbers 20, 20, (20) 17, 20, 17, 20, 17, 17, 17, 17, 17, 20, 17, 20, 17, 20, 20, 17, 19, 19, 17, 19, 17.

Chord diagrams: F (43121) 5fr., G (43121) 7fr., E7 (13141) 7fr., Am (134111) 5fr., Dm7 (13121) 5fr., Em (13421) 7fr.

Musical notation: Treble clef, melody line with lyrics: Hoy es a - diós ma -

Tablature: TAB system with fret numbers 12, 13, 12, 13, 15, 13, 12, 15, 13, 15, 12, 15, 13, 15, 12, 15, 12, 12, 12, 13, 13, 12, 15, 13.

Musical notation: Treble clef, melody line with lyrics: (8va) -

Tablature: TAB system with fret numbers 19, 20, 19, 20, 19, 20, 19, 19, 17, 19, 17, 17, 19, 17, 19(19), 17, 17, 19, 17, 19.



1.

F 5fr. G 7fr. Am 5fr. Dm7 5fr. Em 7fr. F G E7 7fr.

43121 43121 134111 13121 13421 134211 43121 13141

ña - na qui - zás, no hay fron - te - ras en nues - tro que - rer.

TAB 14 12 13 15 13 15 12 12 12 13 13 12 15 13 15/17 15/17 15/17 15/17 17 19 20 19 20

grad. bend 2 1/2 2 1/2 8va

TAB (19) 19 (19) 19 17 19 17 19 17 17 17 19 19 19 20 22

**Outro:**  
w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 3/4 times, simile

2.

F 5fr. G 7fr. E7 7fr. Am 5fr. Dm7 5fr. Em 7fr. F G 7fr.

43121 43121 13141 134111 13121 13421 43121 43121

Hoy es a - diós.

8va

trem. pick

TAB 20 22 22 22 22 22 (22) 22 (22) 22 22 20 20 22 22 (22) 20 22 20 22 20 17 20 17 20 17

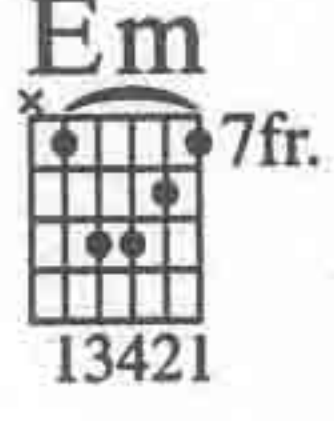
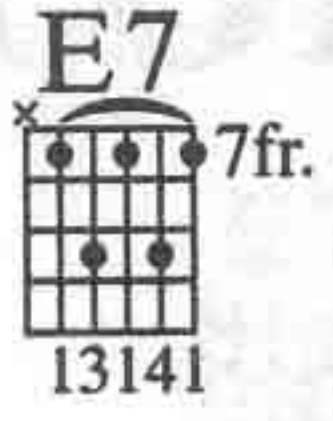
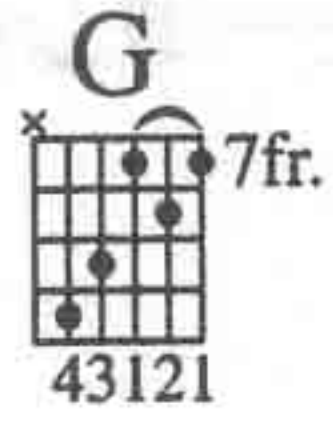
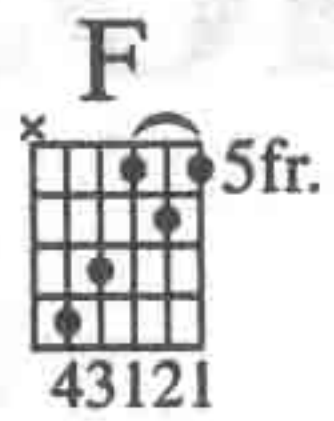
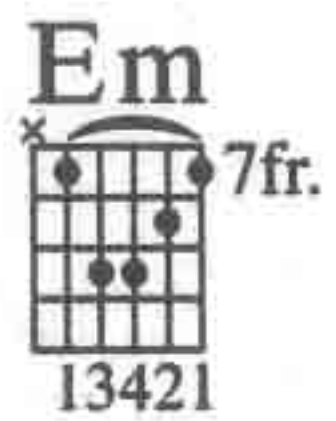


Em  
x 7fr.  
13421

Em  
x  
7fr.  
12421

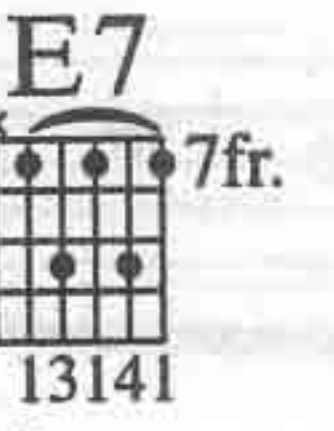
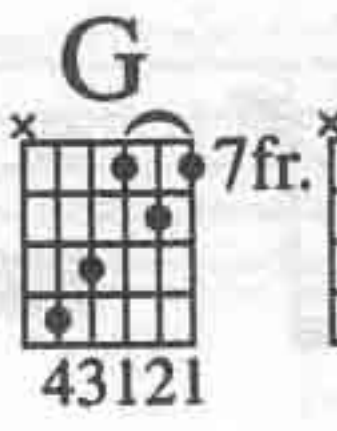
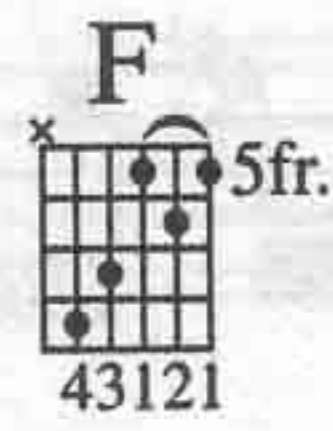
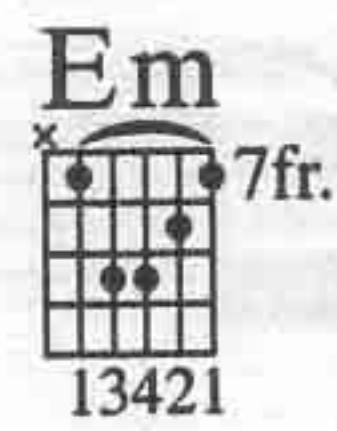
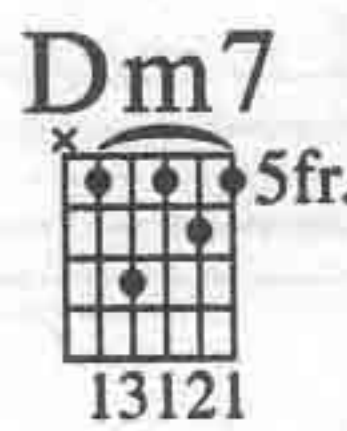
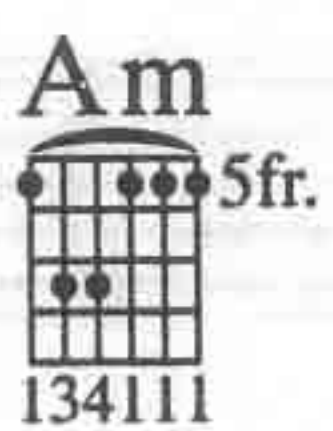
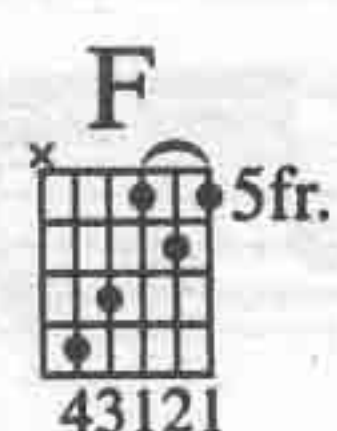
Em  
x  
7fr.  
13421



*a tempo*

Musical notation for the first system, featuring a treble clef and a single staff. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign. Below the staff is a guitar tablature (TAB) section with two staves (T and B) and a series of numbers indicating fret positions.

Musical notation for the second system, featuring a treble clef and a single staff. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign. Below the staff is a guitar tablature (TAB) section with two staves (T and B) and a series of numbers indicating fret positions.



Musical notation for the third system, featuring a treble clef and a single staff. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign. Below the staff is a guitar tablature (TAB) section with two staves (T and B) and a series of numbers indicating fret positions.

Musical notation for the fourth system, featuring a treble clef and a single staff. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign. Below the staff is a guitar tablature (TAB) section with two staves (T and B) and a series of numbers indicating fret positions.



*Verse:*

Acous. Gtr. 2 tacet - 1st 4 meas. on repeat

Am

x O O

231

**Dm7**

2 1 1

Em

23

F



134211

**G**

22

Am

6	5	4	3	2	1

**Dm7**



A 6-string guitar fretboard diagram for the Dm7 chord. The strings are numbered 1 to 6 from top to bottom. Frets are numbered 1 to 4. Fingering: String 1, fret 2 (index finger, 'x'); String 2, fret 2 (ring finger, 'x'); String 3, fret 2 (middle finger, 'x'); String 4, fret 2 (index finger, 'x'); String 5, fret 2 (ring finger, 'x'); String 6, fret 2 (middle finger, 'x').

[illegible]

1. El se fué con el \_\_\_\_\_ in - vier - no,  
2. Ya a pa - sa-do un nue - vo in - vier - no,

él se a i-do a tra - ba - jar.  
des-de que te ví\_\_\_ mar-char.

**Acous. Gtr. 1** (*Verse 1 only*)


<b>T A B</b>	:	1 3 0 1 0 3 1 3 0

### Rhy. Fig. 2

**Acous. Gtr. 2** (*Verse 1 only*)

[illegible]

*w/thumb & fingers  
hold throughout*

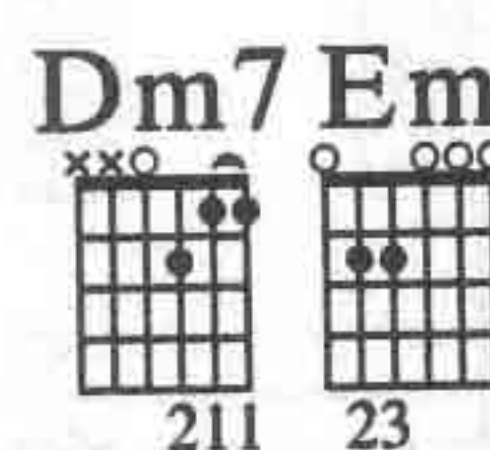
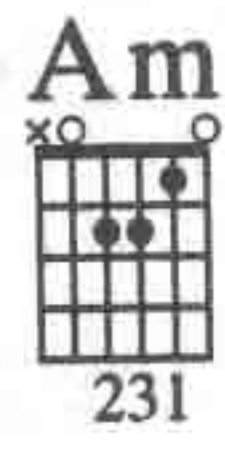
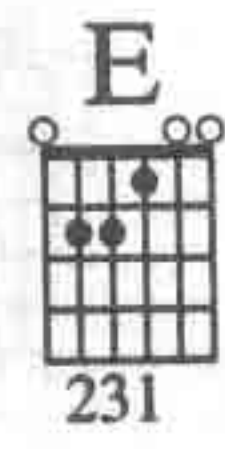
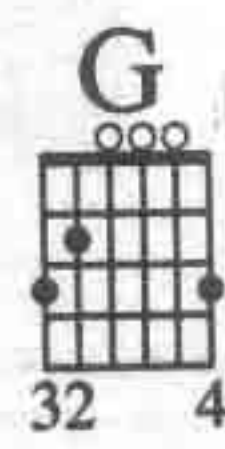
**TAB** 

**Acous. Gtr. 1** (*Verse 2 only*)

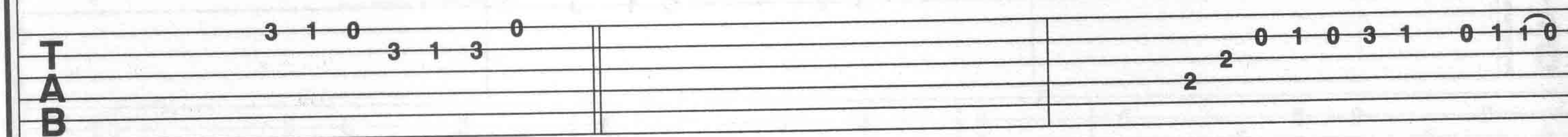
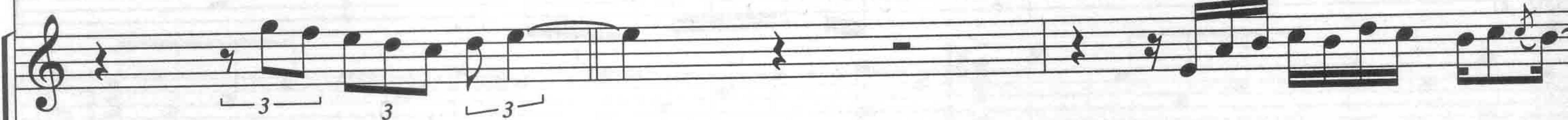
[illegible][illegible]



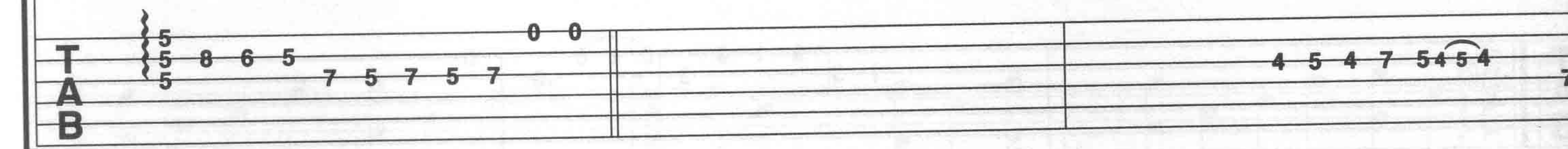
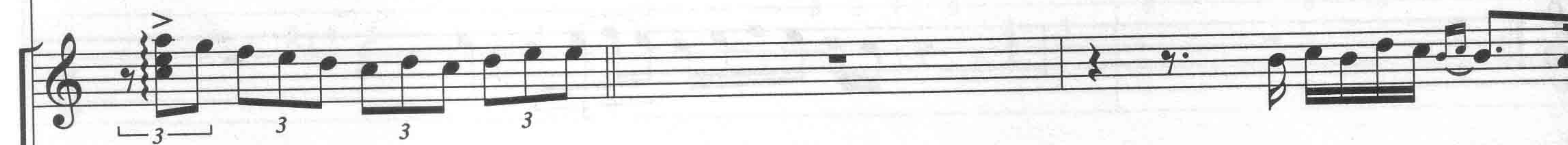
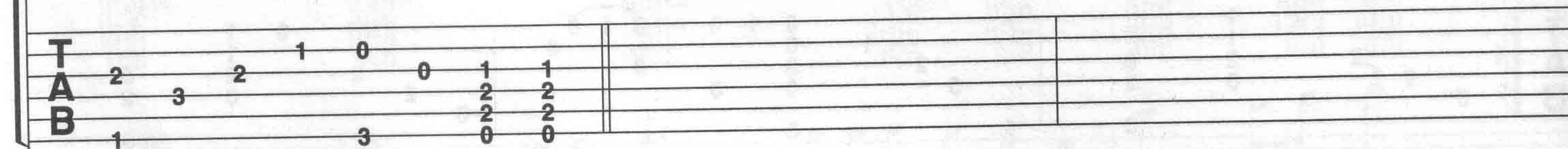
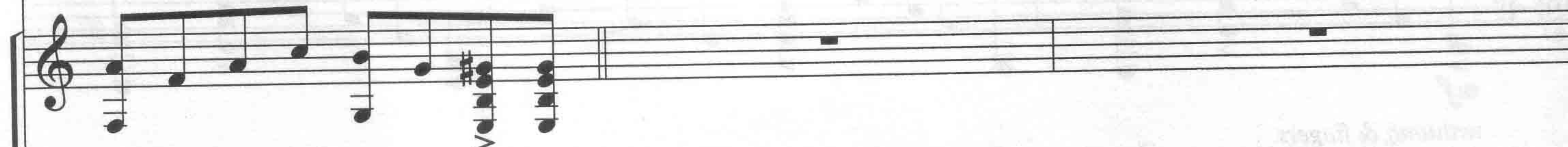
w/Rhy. Fig. 2 (Acous. Gtr. 2) simile



No me a es - cri-to en mu - cho tiem - po,  
No hay mun-do me-jor que el nues - tro,



end Rhy. Fig. 2





*Pre-chorus:*

*w/Rhy. Fig. 2 (Acous. Gtr. 2) 2 times, dbld. by Acous. Gtr. 3, simile*

Am 231 Dm7 211 Em 23 F 134211 G 32 4 E 231 Am 231 Dm7 211 Em 23

él di - jo que vol - ve - rá.  
sé que un dí - a vol - ve - rás. } Pe-ro el tiem - po pa - só, no pre - gun -

3 1 0 3 1 3 0 0

2 2

7

0 0 0 1 0 3 1

F 134211 G 32 4 Am 231 Dm7 211 Em 23 F 134211 G 32 4 E 231

- tes por qué. Él ya no re - gre-só a nues-tro ho-gar. La fron - te -

2 0 1 3 0 1 0 3 0

2 0 1 3 1 3 0 0 0 1 0 3 1 5



Am 231 Dm7 211 Em 23 F 134211 G 32 4 Am 231 Dm7 211 Em 23

- ra mar-có, su des - ti - no fi - nal, y a mis bra - zos ja - más vol - vió.\_

TAB

0 1 0 3 1 2 0 1 3 1 3 0 0 0 1 0 3 1

**Chorus:**  
w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 times, simile

F 134211 G 43121 7fr. E 231 Am 134111 5fr. Dm7 13121 5fr. Em 13421 7fr. F 43121 5fr. G 43121 7fr.

Hoy es a - diós ma - ña - na qui-zás,

trem. pick - - - - -

TAB

2 2 0 1 3 1 3 0 1 0 3 0 0 1 3 1 3 10 12 12 12 13 12 10 13 10 12 13 10 13 10



Am 134111 5fr. Dm7 13121 5fr. Em 13421 7fr. F 43121 5fr. G 43121 7fr. E7 13141 7fr. Am 134111 5fr. Dm7 13121 5fr. Em 13421 7fr.

sé que tú vas a vol - ver. Hoy es a - diós ma -

TAB 0 0 0 1 0 3 1 2 1 0 3 1

trem. pick

TAB 12 12 12 12 12 12 13 12 10 13 17 19 16 12 13 12 10 13

F 43121 5fr. G 43121 7fr. Am 134111 5fr. Dm7 13121 5fr. Em 13421 7fr. 1. F 43121 5fr. G 43121 7fr. E7 13141 7fr.

ña - na qui - zás, no hay fron - te - ras en nues - tro que - rer. o - eh no no

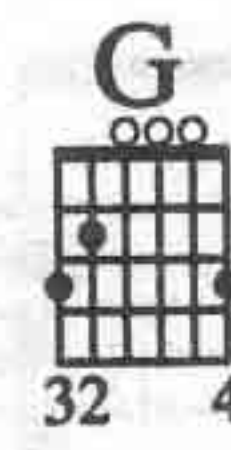
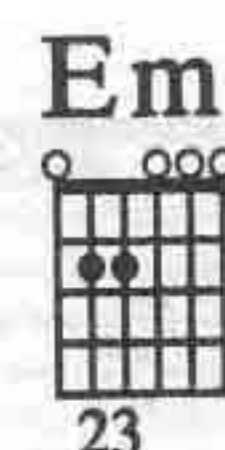
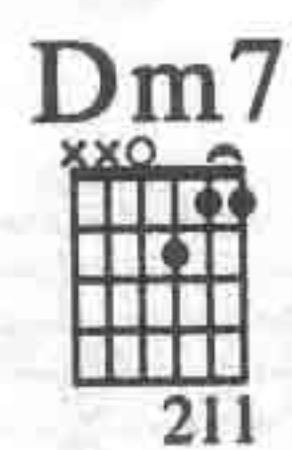
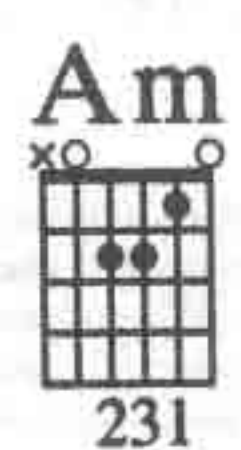
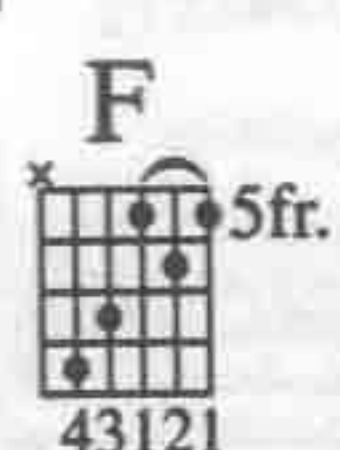
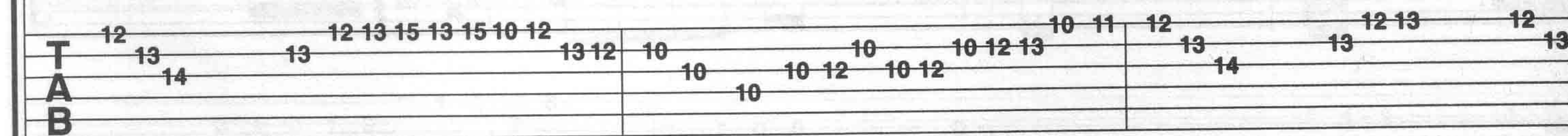
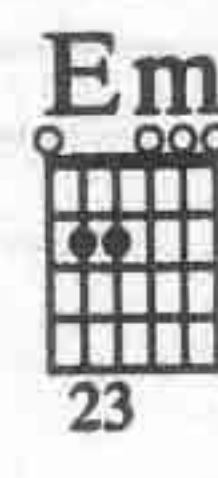
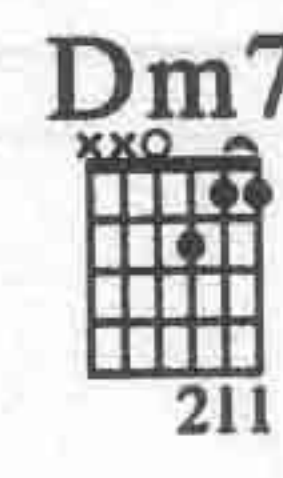
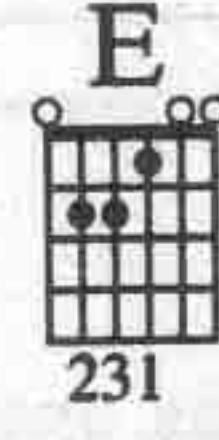
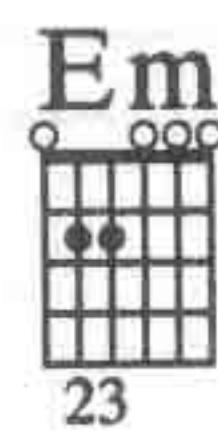
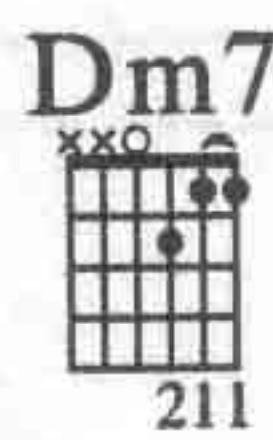
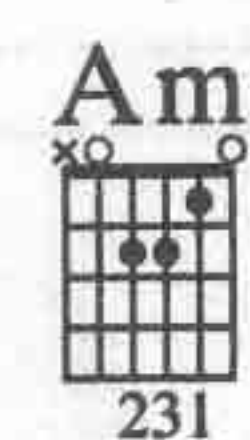
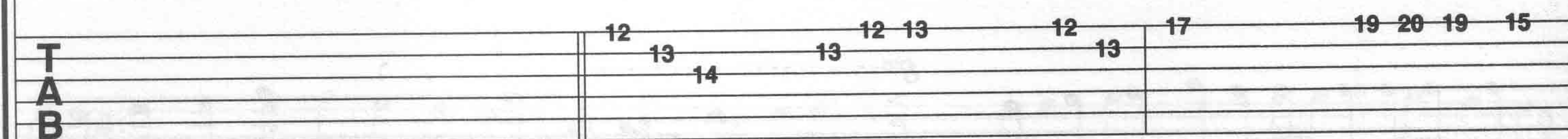
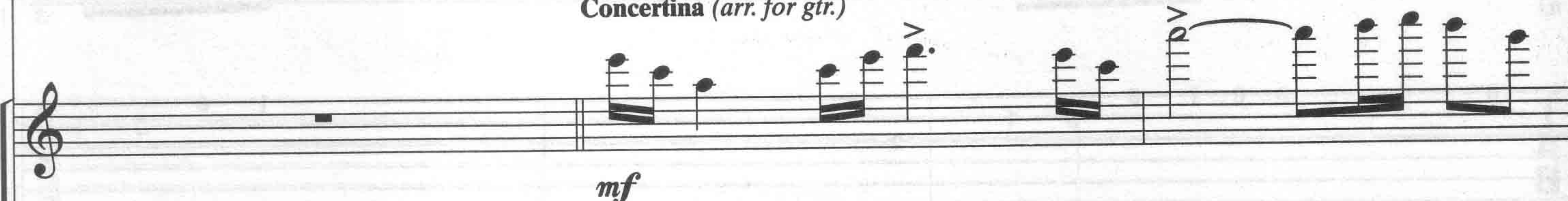
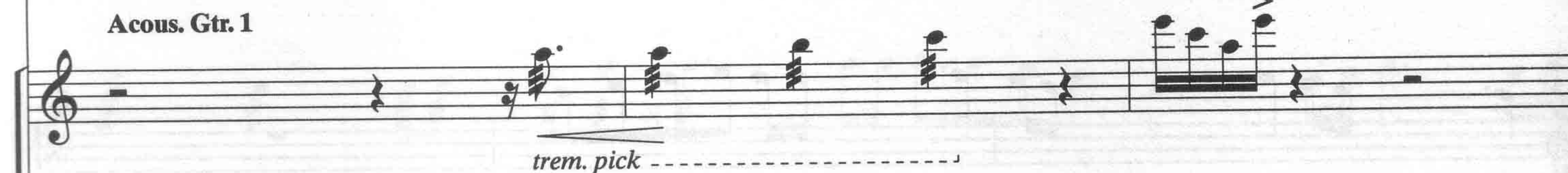
TAB 2 0 1 3 1 3 0 0 0 1 0 3 1 2

TAB 10 12 13 10 13 10 12 12 12 13 12 10 13

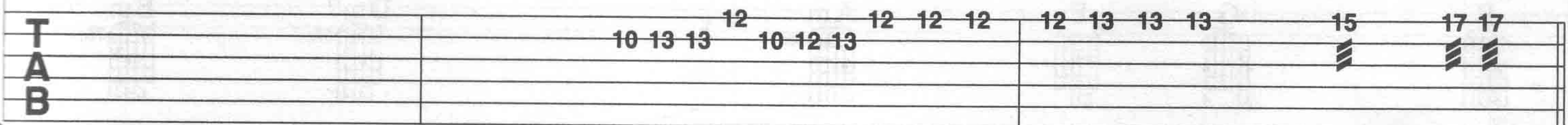
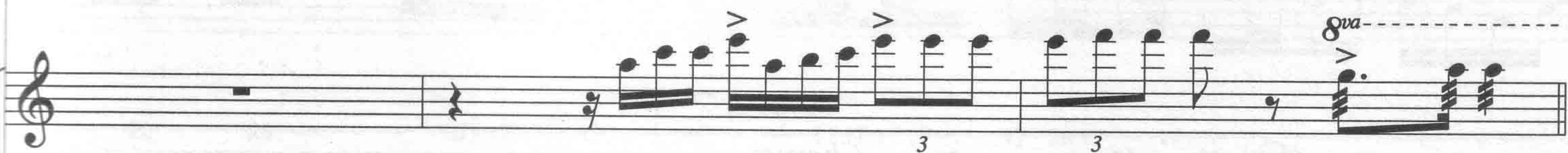
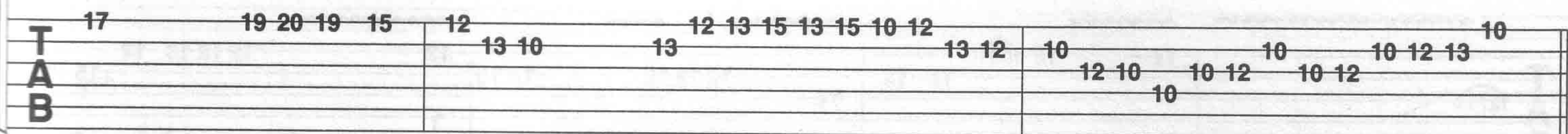
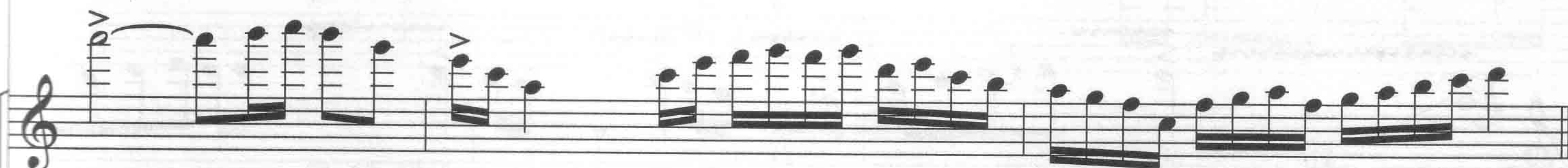
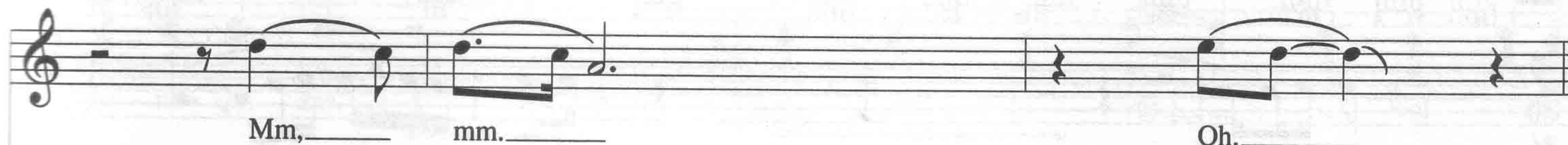
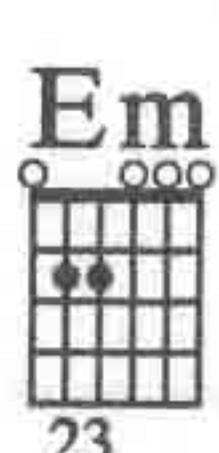
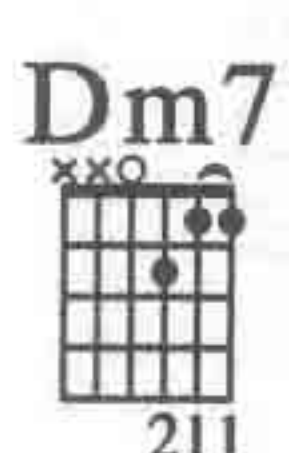
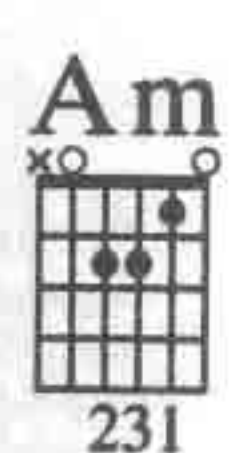
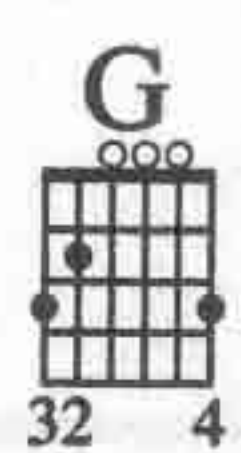


**Interlude:****w/Rhy. Fig. 2 (Acous. Gtr. 2) 2 times, simile**

2.

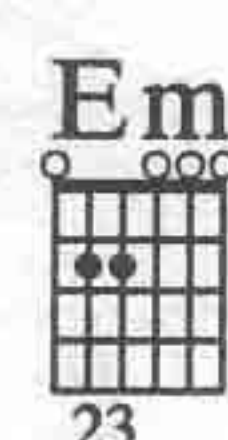
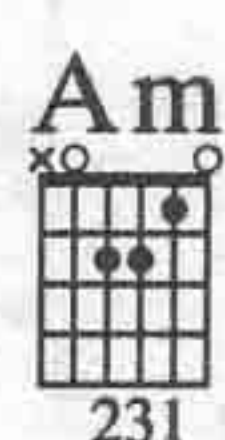
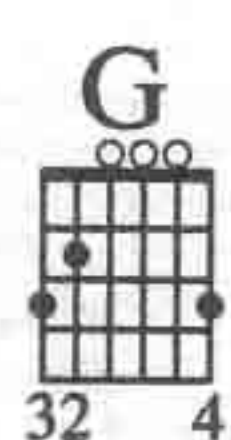
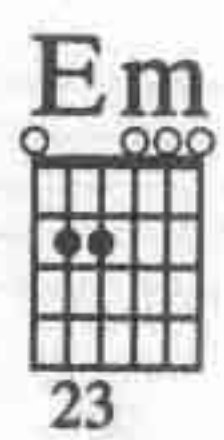
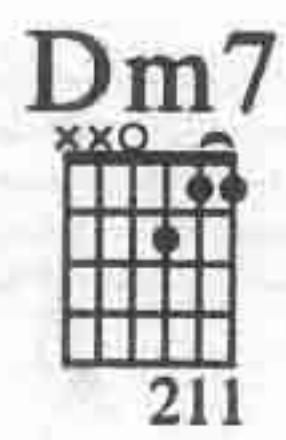
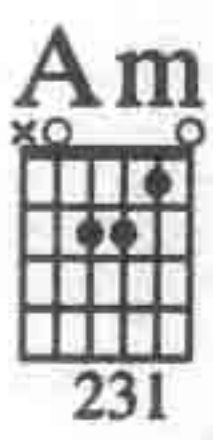
**Concertina (arr. for gtr.)****Acous. Gtr. 1**



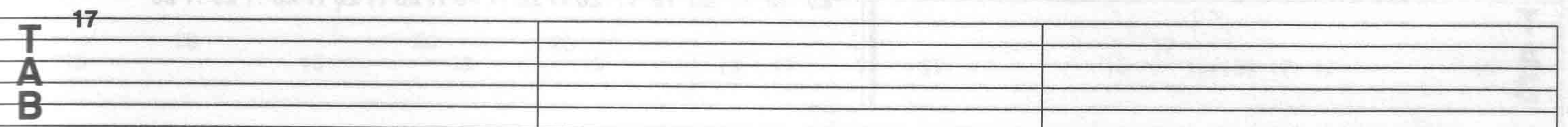
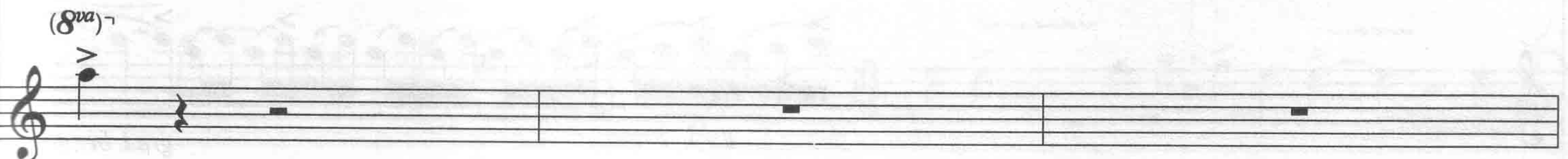
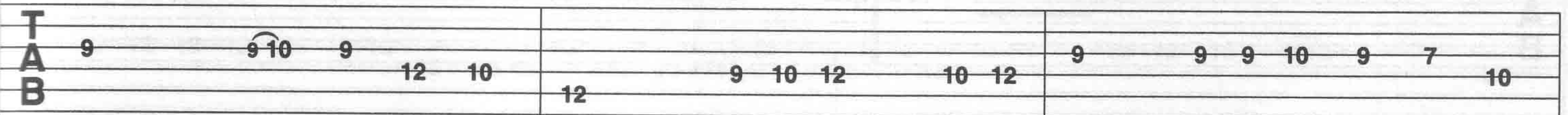


### Guitar Solo:

w/Rhy. Fig. 2 (Acous. Gtrs. 2 & 3) 2 times, simile



Elec. Gtr. 1 (w/dist.) 2 times, simile





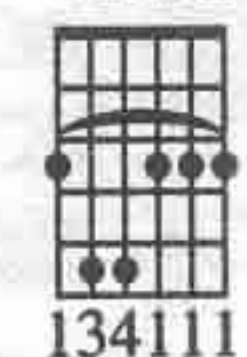
# ONE OF THESE DAYS

Words and Music by  
K.C. PORTER, J.B. ECKL  
and CARLOS SANTANA

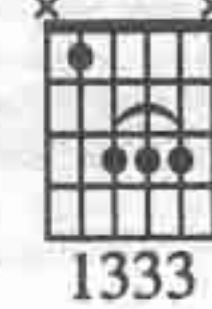
Moderately ♩ = 86  
Intro:

N.C.

\* Gm



Bb



Perc./Keybd. sounds/Bass

3

Yeah! \_\_\_\_\_

Elec. Gtr. 1 (w/dist.) Santana

3

*mf*

T  
A  
B

Rhy. Fig. 1

Elec. Gtr. 2 (semi-clean tone)

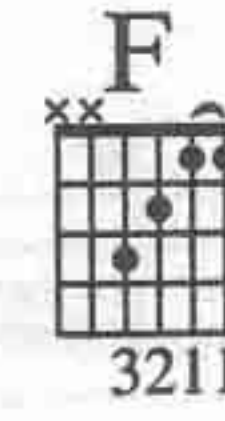
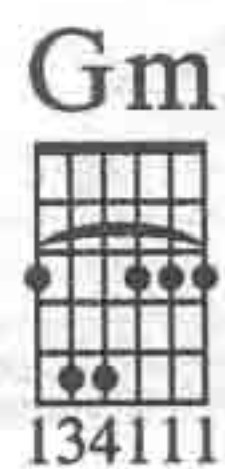
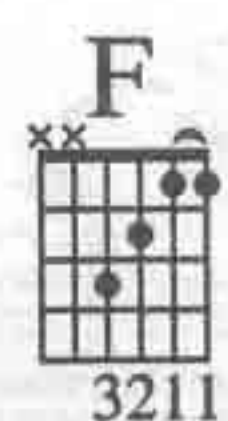
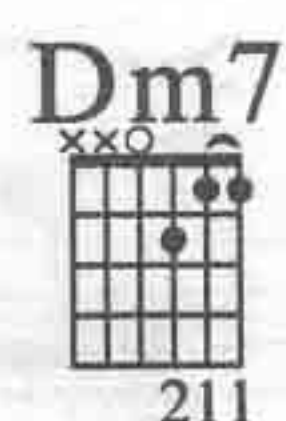
3

*mf*

P.M. throughout

T  
A  
B

\*Implied harmony.



hold ---- 1

T  
A  
B

(12)10 12 10 11 10 11 13 11 11 10 10 7 12 5 3 5

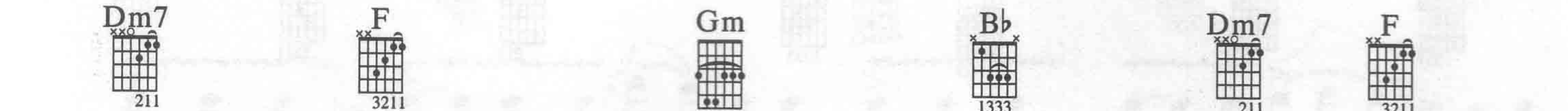
end Rhy. Fig. 1

hold ---- 1

T  
A  
B

1 1 5 3 5 3 3 3 1 1 5 3 5





you're on top
   
 it could nev-er stay that way.

**Elec. Gtr. 1**

TAB
   
 11 10 (10) (10)
   
 12 10
   
 12 10 8
   
 8 12 8
   
 10

*Guitar Solo:*

**w/Rhy. Fig. 3** (*Elec. Gtrs. 2 & 3*) 3 1/2 times, simile

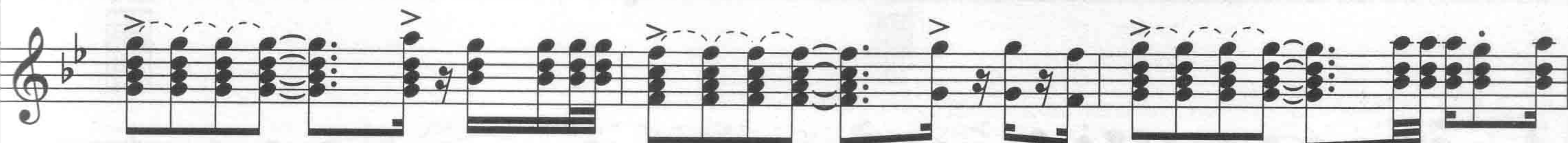
**Elec. Gtr. 1**

**TAB**

12 10 12 10 12 10 12 10 8 10 8 10 10 8 7 8 10

### Rhy. Fig. 5

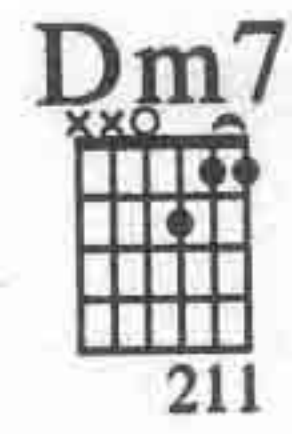
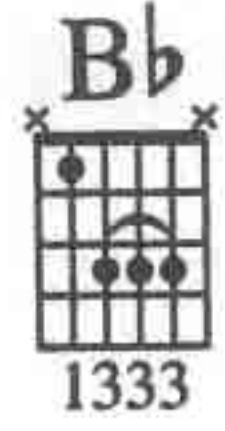
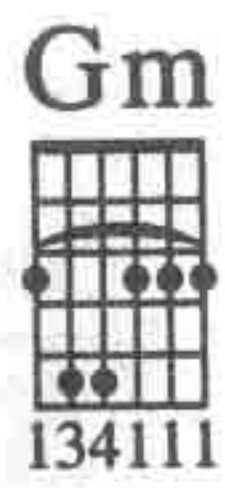
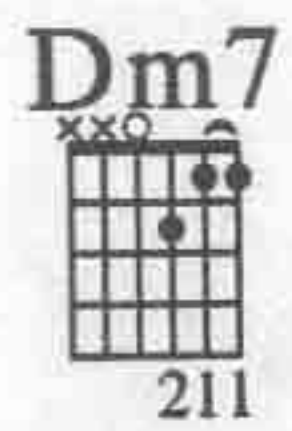
**Elec. Gtr. 4**


  
*w/wah effect*

**TAB**

3	5	3	3	3	3	1				3		5	5	5	3	5
3	3	3	3	3	3	1				3		3	3	3	3	3
5	5	3	3	3	3	3	8	8	6	5		3	3	3	3	3
							5	5	3							



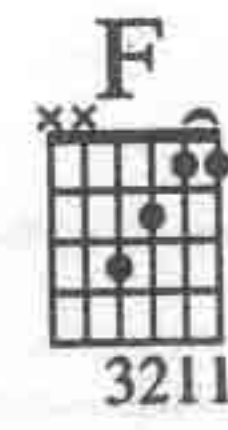
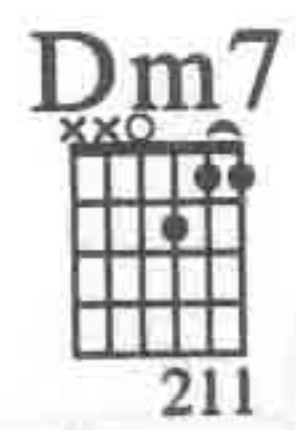
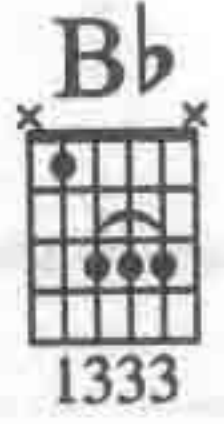
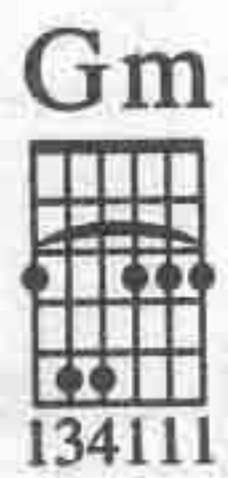


Musical notation for the first system, including a treble clef staff with a key signature of one flat and a guitar tablature staff below it. The tablature staff shows fret numbers 10, 10, 12, 10, 12, 10, 12, 10, 8, 10, 8.

end Rhy. Fig. 5

Musical notation for the second system, including a treble clef staff with a key signature of one flat and a guitar tablature staff below it. The tablature staff shows fret numbers 1, 8, 8, 8, 6, 8, 3, 5, 5, 5, 3, 5, 1, 8, 8, 8, 6, 8, 2, 5, 5, 5, 3, 5.

w/Rhy. Fig. 1 (Elec. Gtr. 2) 8 times, simile  
w/Rhy. Fig. 5 (Elec. Gtr. 4) 2 times, simile



Musical notation for the third system, including a treble clef staff with a key signature of one flat and a guitar tablature staff below it. The tablature staff shows fret numbers 10, 8, 10, 15, 18, 15, 15, 15, 18, 15, 15, 15, 18, 15, 17, 18.

Musical notation for the fourth system, including a treble clef staff with a key signature of one flat and a guitar tablature staff below it. The tablature staff shows fret numbers 3, 5, 5, 5, 3, 5, 1, 1, 1, 1, 2, 2, 2, 3, 3, 3, 3.



**Dm7** **F** **Gm** **Bb**

211 3211 134111 1333

TAB: 15 15 15 18 | 15 15 15 18 (18) 15 15 | 15 15 15 15 | 15 15 17 (17) 15 18

**Dm7** **F** **Gm** **Bb**

211 3211 134111 1333

TAB: 15 17 15 18 | 15 15 17 15 | 15 15 15 18 | 15 15 17 (17) 17 15 18

**Dm7** **F**

211 3211

TAB: 15 15 18 15 | 18 15 17 15 | 17 (17) 15 17 | 15 17 15 17


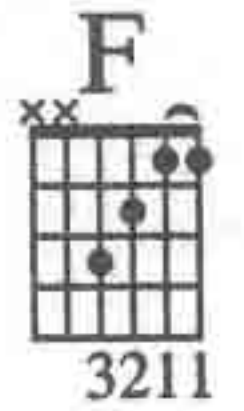
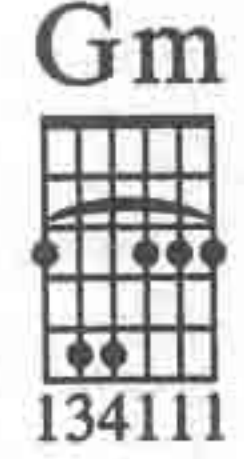
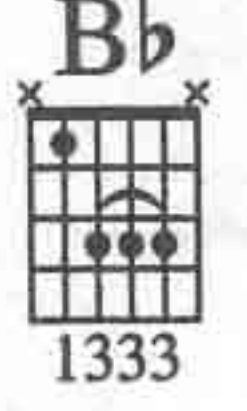
**Gm** **Bb**

134111 1333

TAB: 15 15 15 15 15 | 15 15 17 15 | 15 17 17 17 17 | 17 17



**w/Lead Fig. 1 (Horns) 4 times, simile**

Vocals dbld. 8vb

One of these days,

8va

TAB



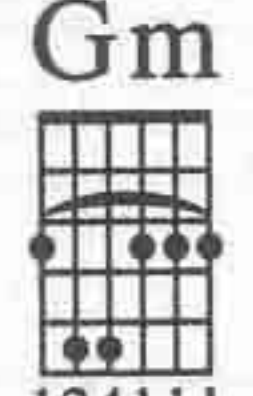
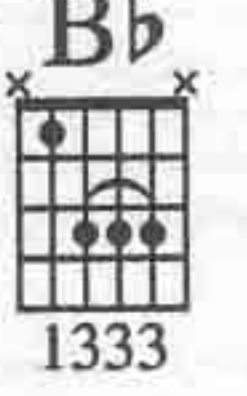
17 15 17 15 15 17 17 18 20 (20) 20 20 20 (20) 20 20 20 20 20 (20)

Trumpet

Trombone/Sax.

TAB

10 10 10 10 10 10 10 8 8 8 8 8 8 8

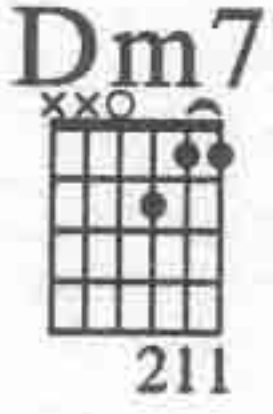



one of these days,

(8va)

TAB

20 20 20 18 18 20 20 20 20 (0) 20 18 20 (20) 20 (20) 20 (20) 20 20 20 20 20 22



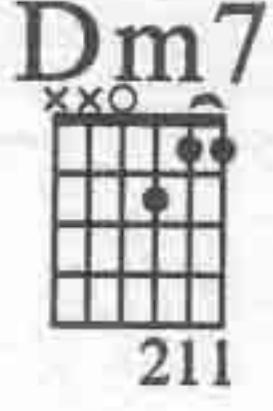








one of these days,

(8va)

1 1/2 1 1/2 1 1/2 1 1/2

22 22 22 22 22 22 22 22 17 (17) 15 17 (17) 15 15 14 17 15 14 17

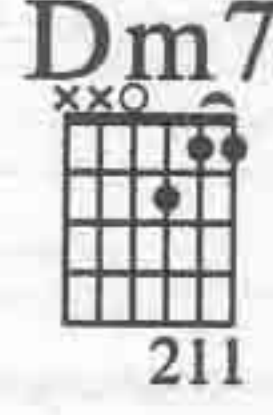
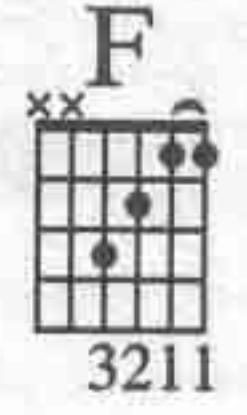
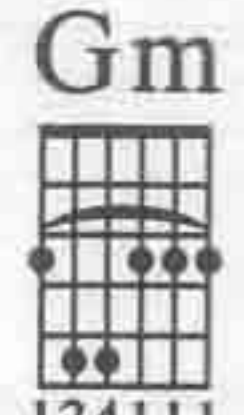
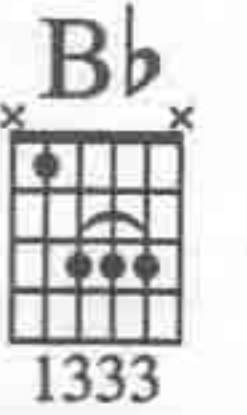
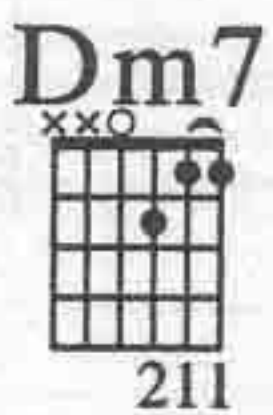
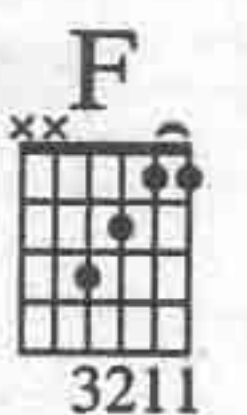





one of these days, one of these days, one of these

trem. pick-----

15 18 17 15 15 14 17 15 17 10 11 13 15 15 17 0 0 0

w/Rhy. Fig. 3 (Elec. Gtrs. 2 & 3) 6 times, simile  
w/Lead Fig. 1 (Horns) 4 times, simile

days, one of these days.

steady gliss up and down neck  
trem. pick-----

12 12 12 18 18 18 17 15 15 15 15 15 15 15 16 18 16 15 15 15 15 15 15 18 18 (18) 15 17




Bb

1333

**Bb**

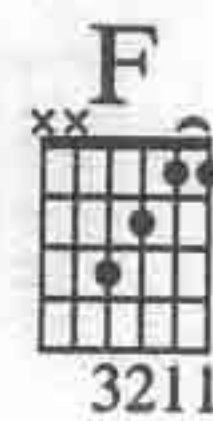
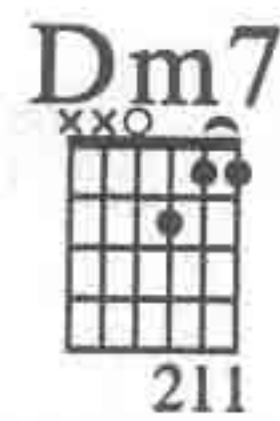
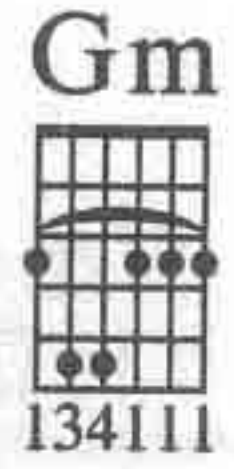
1333

**F**  
xx   
3211

0721B



w/Rhy. Fig. 1 (Elec. Gtr. 2) 4 times, simile



Elec. Gtr. 1

Musical staff for Elec. Gtr. 1 showing a melodic line with slurs and accents.

T  
A  
B

(5)

15 18

15

15 18

15 15 15

Lead Fig. 1

Horns (arr. for gtr.)

end Lead Fig. 1

Trumpet

Musical staff for Trumpet and Trombone/Sax. showing a melodic line with slurs and accents.

Trombone/Sax.

T  
A  
B

12/13

15 13 15

15 15

12/13

15 15 15 15 15 15

5/7

8 8 8 8 8 8

12/13

12 12

15 15

12/13

12 12 12 12

5/7

5 5 5 5

8 8 8 8

15 15 15 15

5 5 5 5

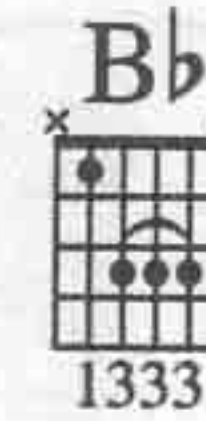
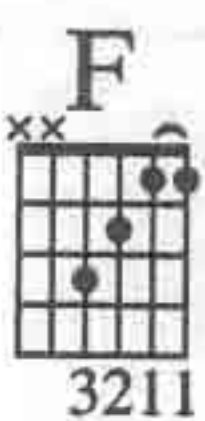
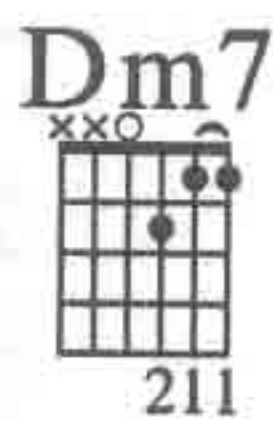
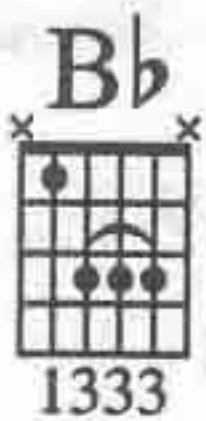
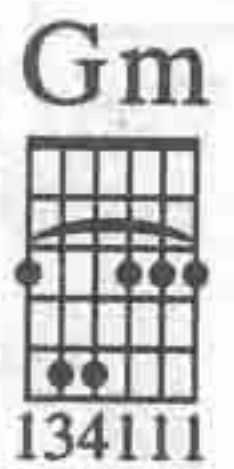
8 8 8 8

15 15 15 15

5 5 5 5

8 8 8 8

w/Lead Fig. 1 (Horns) 3 times, simile



Musical staff for Lead Fig. 1 (Horns) 3 times, simile, showing a melodic line with slurs and accents.

T  
A  
B

15

15 18

15

18 (18) 18 (18) 15

17 (17) 15 17

15

15 15 15

15 15 18

15 15 15

15 15 15

15 15 15

15 15 15

15 15 15

15 15 15

15 15 15

15 15 15

15 15 15

15 15 15

Elec. Gtr. 1 (on repeat)

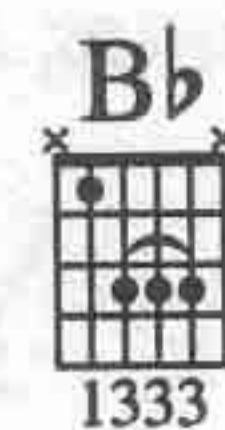
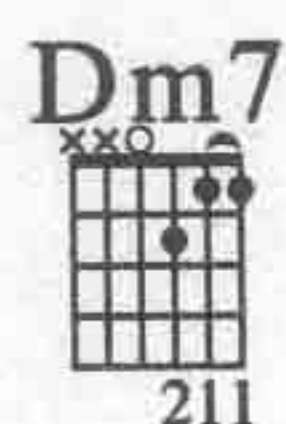
Musical staff for Elec. Gtr. 1 (on repeat), showing a melodic line with slurs and accents.

T  
A  
B

15 15 18

15 15

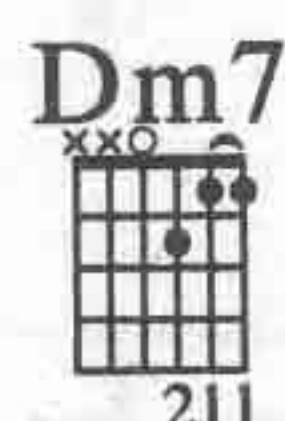




First system of guitar notation (treble clef) and TAB. The TAB includes fret numbers 15, 18, 18<sup>2</sup>, (18), 15, 18, 15, 15, 18, 15, 18, 15, 15, 18, 15, 15, 18, 15.

Second system of guitar notation (treble clef) and TAB. The TAB includes fret numbers 15, 18, 18, 15, 18, 15, 15, 15, 18, 15, 18, 15.

## Verses 1 &amp; 2:



Third system of guitar notation (treble clef) and TAB. The TAB includes fret numbers 18, 15, 18, 15, 18, 15, 15, 17, (17), 15, 17, 15, 17, (17), 15, 17.

Lyrics:  
 1. Way down here on these  
 2. How man-y of us spend

## Rhy. Fig. 2

\*Elec. Gtr. 2 &amp; Elec. Gtr. 3 (semi-clean tone)

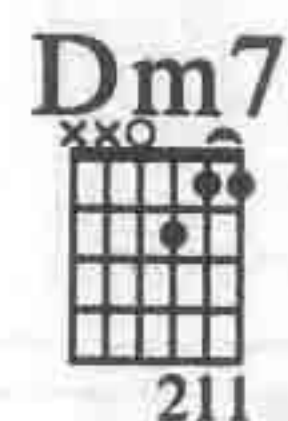
Fourth system of guitar notation (treble clef) and TAB. The TAB includes fret numbers 18, 15, 18, 15, 18, 15, 15, 18, 17, (17), 15, 17, 15, 17, 3, 3, 5, 3, 3, 5, 3, 3, 5, 3, 3, 5.

*mf* P.M. throughout

\*Composite arrangement.



w/Rhy. Fig. 2 (Elec. Gtrs. 2 &amp; 3) 3 times, simile



dead-end streets\_      peo - ple live in doubt and\_  
our lives\_      on the out - side look - in' in?\_

end Rhy. Fig. 2

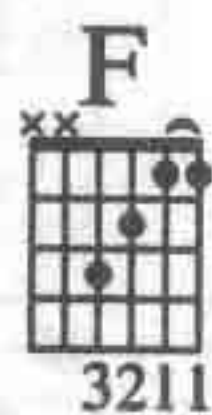
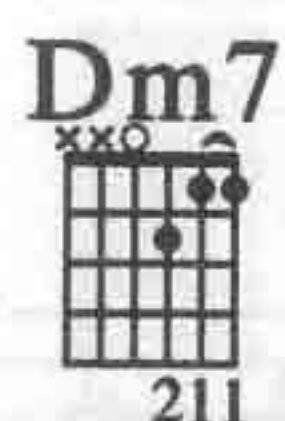
TAB

1 1 1 1 1 5 3 5  
2 2 2 2 2 3 3

Elec. Gtr. 1 (Verse 2 only)

TAB

3 6 3 6 7 5 3 5 7 3 5 3 5 5



\_\_\_ fear.      And it's kept\_ them down\_ for, oh,\_  
\_\_\_ Well, it seems they got\_ us all\_

Elec. Gtr. 1 (Verse 1 only)

TAB

1/3 1/3 3 3 6 3 3 3 6 3

Elec. Gtr. 1 (Verse 2 only)

TAB

6 8 6 8 5 1/2 8 6 8 6





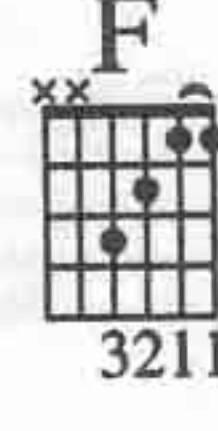
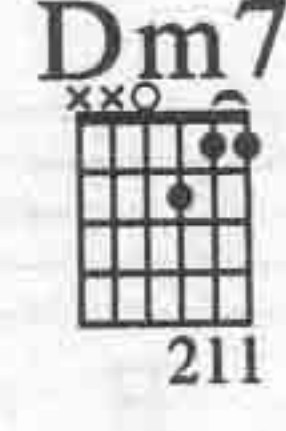
so long, — now their time is get-tin' near..  
con - vinced — that we're nev-er gon-na, nev-er —

TAB 10/12 12 12 12 12 11 13 13 (13)

w/wah effect

TAB 15 17 15 17 15 17 15 17 15 14 17 17

Pre-chorus:  
w/Rhy. Fig. 2 (Elec. Gtrs. 2 & 3) 2 times, simile



gon-na Well, I don't know when, — I don't know how, — I don't know when, —  
win. I don't know when — } yeah, yeah,

Bkgd. Vcl.: Yeah, yeah,

TAB 10 10 10 11 11 11 13 1212 12 12

grad. bend

grad. bend

TAB 17 15 15 17 15 17 15 17 15 17



Gm 134111 Bb 1333 Dm7 211 F 3211

yeah, yeah. but I tell you right now.

Trumpet

Trombone/Sax.

TAB 10 10 10 10 10 10 10 8 8 8 8 8 8 8

TAB 15 18 15 18 15 18 15 18 15 18

## Chorus:

w/Lead Fig. 1 (Horns) 4 times, simile



Vocals dbld. 8vb

One of these days you'll cross that line, the people gon-na take you by surprise. They're gon-na

Elec. Gtr. 1

w/wah effect  
P.M. throughout

TAB 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5

Rhy. Fig. 3

\*Elec. Gtrs. 2 &amp; 3

end Rhy. Fig. 3

mf P.M. throughout

TAB 5 3 3 2 3 3 3 3 5 5 3 3 2 3 3 3 5

\*Composite arrangement.




**w/Rhy. Fig. 3** (*Elec. Gtrs. 2 & 3*) 3 times, simile

Gm

134111

**Bb**

1333

**Dm7**  
xxo  
  
211

**F**

xx

3211

134111 1333 211 3211

look their lead - ers in the eye. Yeah! \_\_\_\_\_

TAB

3 5 5 5 5 3 5 5 5 5 5 5 1 3 3 6 3 5 5 3 5

[illegible]

Gm

134111

**B $\flat$**

1333

**Dm7**  
xxo  
  
211

**F**

3211

One of these days you'll cross\_ that line, the peo-ple gon-na think with their\_ own minds.They're gon-na

Trumpet

Trombone/Sax.

TAB

10 10 10 10 10 10 10 10 8 8 8 8 8 8 8

10 10 10 10 10 10 10 10 8 8 8 8 8 8 8

## Trumpet

**Trombone/Sax.**

The image shows a musical score for a guitar solo. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The solo is written on a single staff with various musical notations including eighth notes, sixteenth notes, and triplets. Below the staff is a tablature (TAB) section with five lines of numbers indicating fret positions. The solo is divided into two measures by a vertical line.

**Measure 1:**

- Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- TAB: 3, 5, 5, 5, 5, 3, 5, 5.

**Measure 2:**

- Notes: D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- TAB: 5, 3, 5, 5, 5, 5, 5, 5.

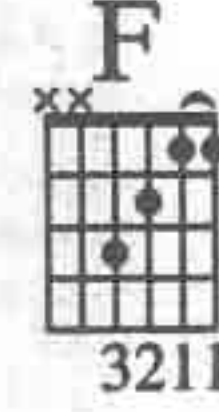
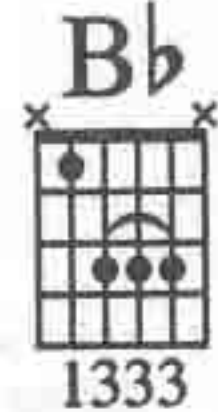
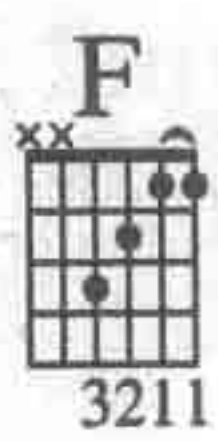






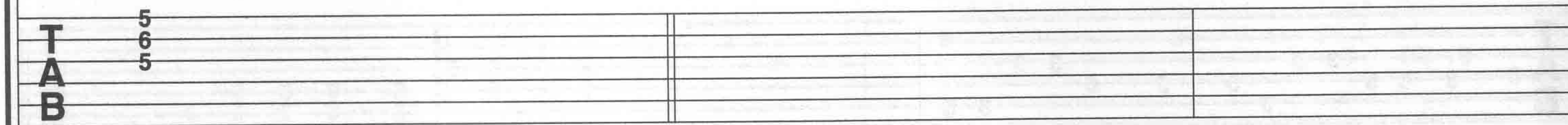
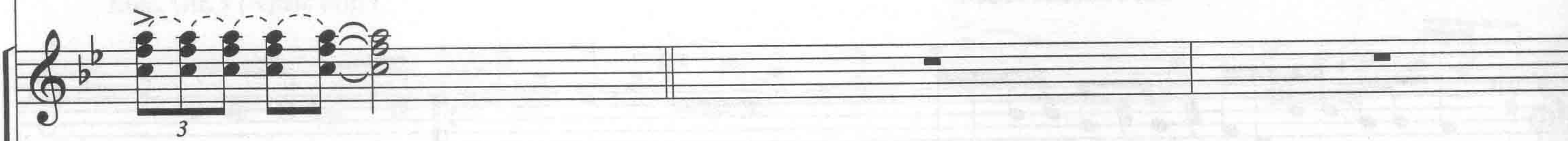
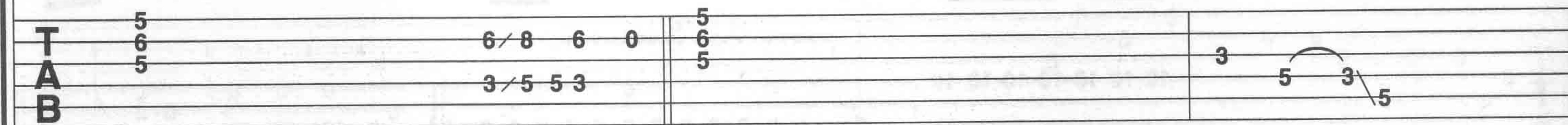
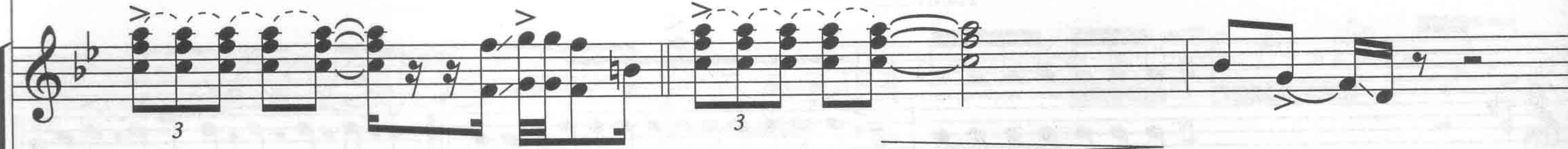
Verse 3:

w/Rhy. Fig. 3 (Elec. Gtrs. 2 & 3) 4 times, simile

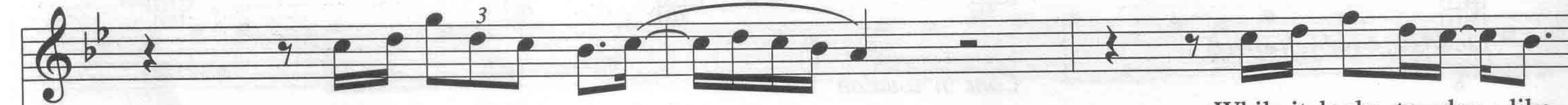
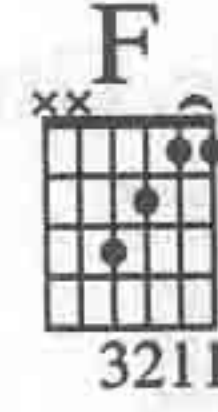
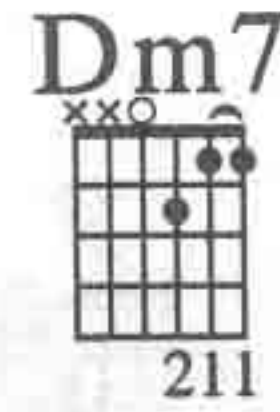
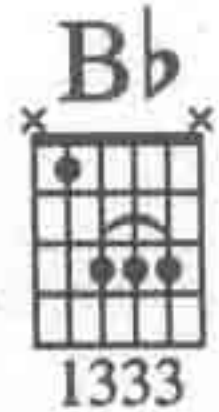
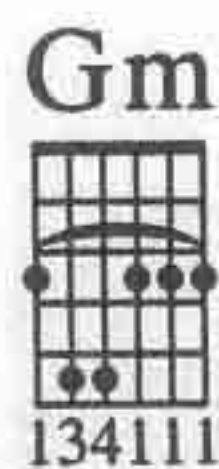


Do you real-ly think we'll ev-er stop

Rhy. Fig. 4



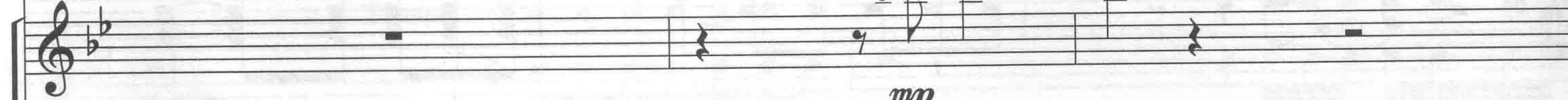
w/Rhy. Fig. 4 (Elec. Gtr. 4) simile



look-ing for a bright-er day?

While it looks to-day like

Elec. Gtr. 1

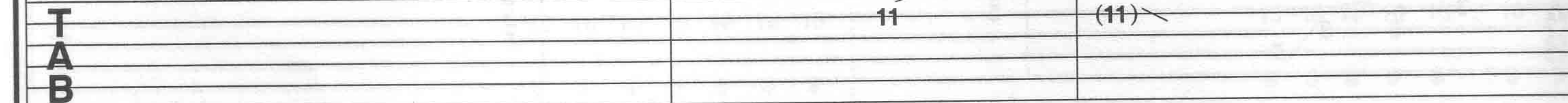


mp

1

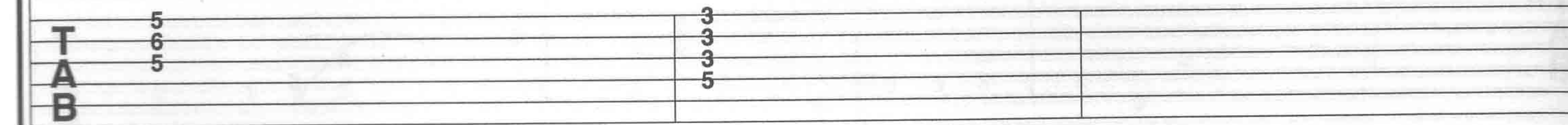
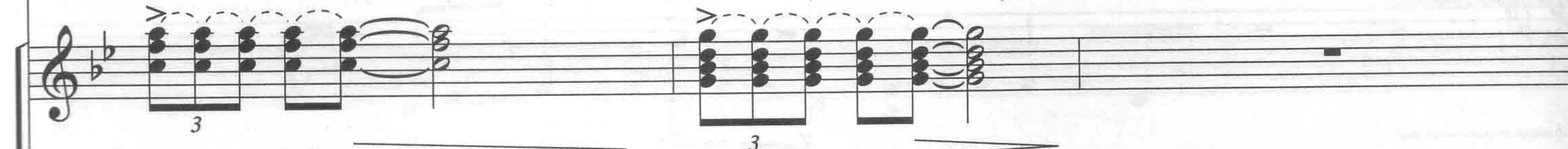
11

(11)



Elec. Gtr. 4

end Rhy. Fig. 4





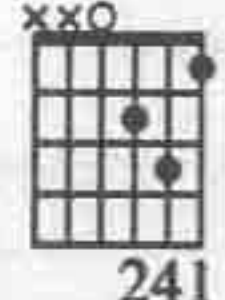
# NOVUS

Words and Music by  
CARLOS SANTANA, GABOR SZABO,  
WALTER AFANASIEFF, GREG DIGIOVINE  
and RICHARD DICICCO

Moderately fast ♩ = 120 (♩ = 60)

Intro:

@ (0:11) Dm

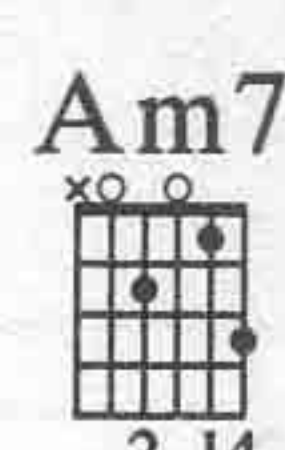
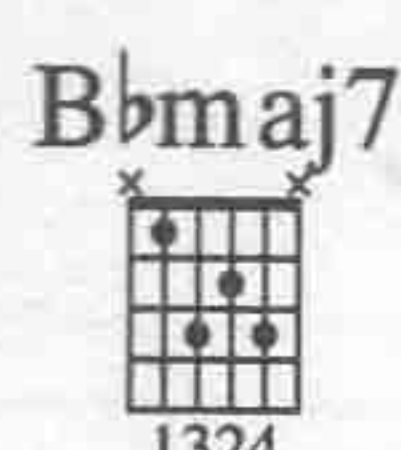


Rhy. Fig. 1

Keybd.

Lead Fig. 1

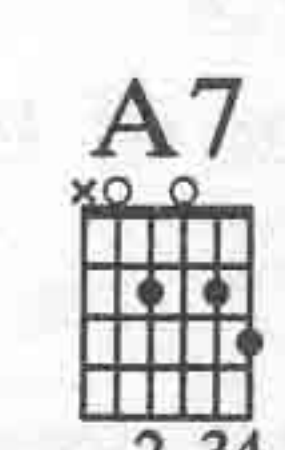
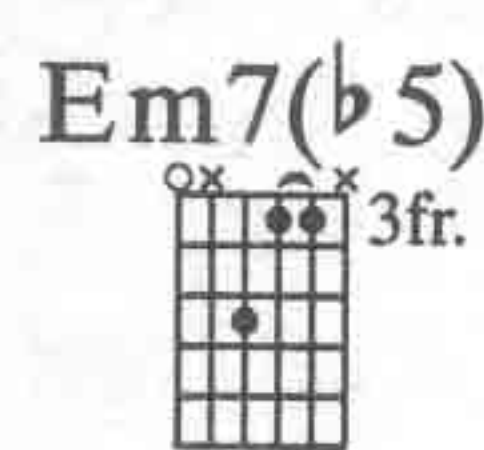
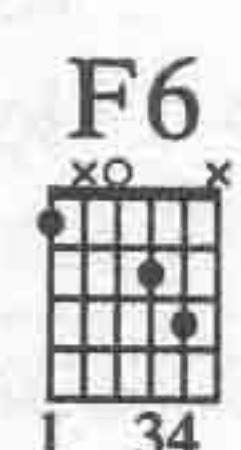
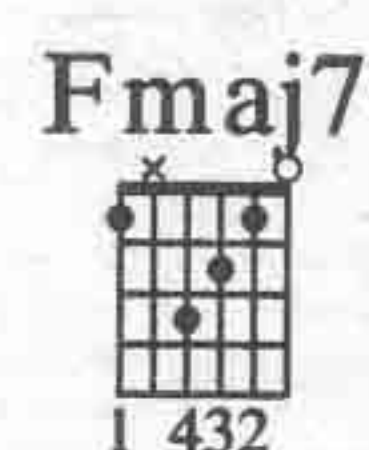
Acous. Gtr. 1 (dbld. by Keybd.)



*mf*

TAB

10	10	12	10	11 10	8	8	10	10	9
----	----	----	----	-------	---	---	----	----	---



end Rhy. Fig. 1

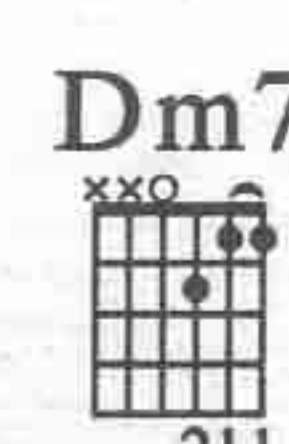
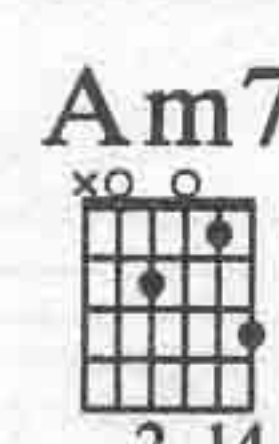
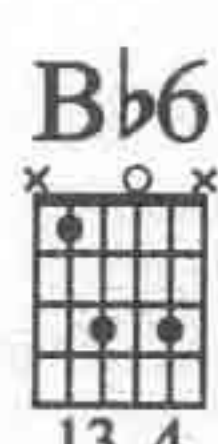
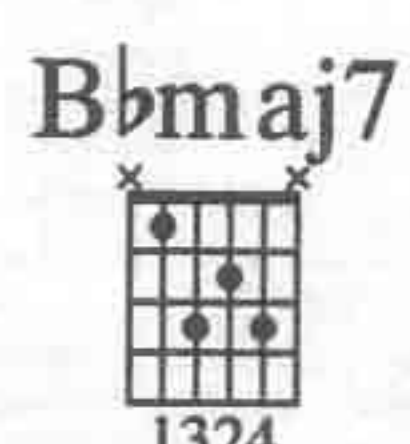
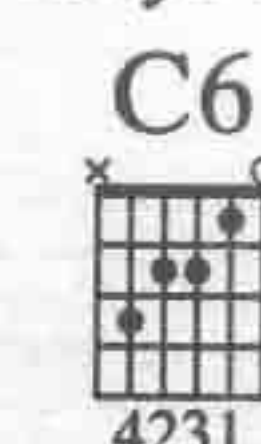
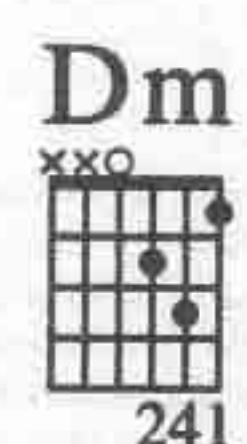
end Lead Fig. 1

TAB

7 9	7	7	6
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w/Rhy. Fig. 1 (Keybd.) simile

w/Lead Fig. 1 (Acous. Gtr. 1 & Keybd.) simile

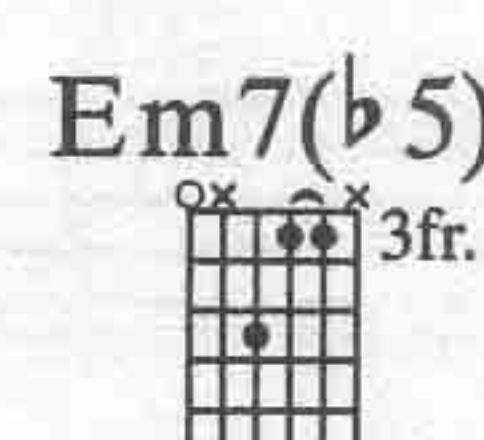
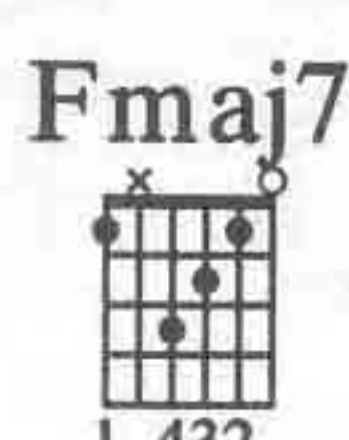
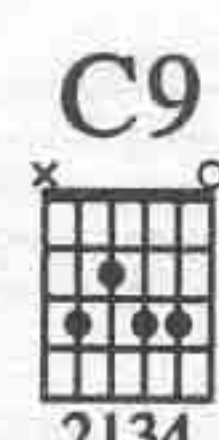


Elec. Gtr. 1 (w/dist.)

*mf*

TAB


14 15 14 12 14	14 15 14 12	13 15	14 15 14 12 14 12 12 10 10
----------------	-------------	-------	----------------------------




TAB

(10) 12	10 10 12 10 12 10 10 12	15 17 14
---------	-------------------------	----------



A7  
  
 2 3 4



**TAB**

15	14	17	15	14	15	15 14	17	15	17	15	17	14	17	14
----	----	----	----	----	----	-------	----	----	----	----	----	----	----	----

**Verse:**  
 w/Rhy. Fig. 1 (Keybd.) *simile*  
 w/Lead Fig. 1 (Acous. Gtr. 1 & Keybd.) *simile*

Dm  241

C6  4231

Bbmaj7  1324

Bb6  13 4

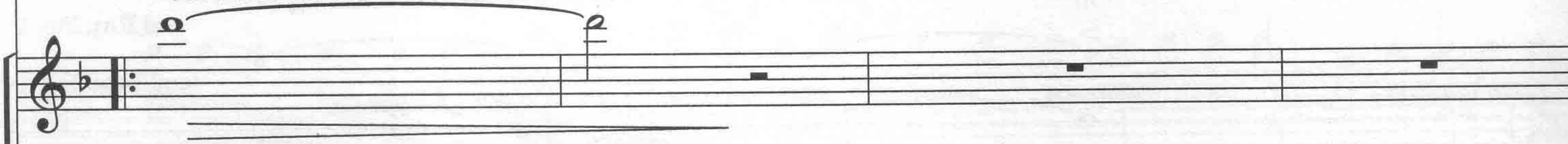
Am7  2 14

Dm7  211



1. I've been search-ing for free - dom, — I've been look - ing for some - one. —  
 2. You are the vi - sion of beau - ty, — you are so ra - diant and love - ly. —  
 3. See additional lyrics

**Elec. Gtr. 1 (on D.S.)**



**TAB**

20			
----	--	--	--

To Coda 

Gm7  2 341

C9  2134

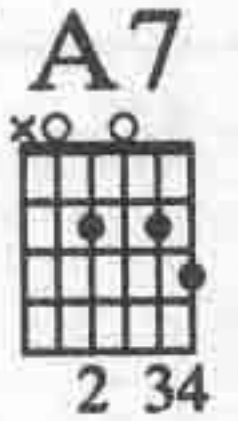
Fmaj7  1 432

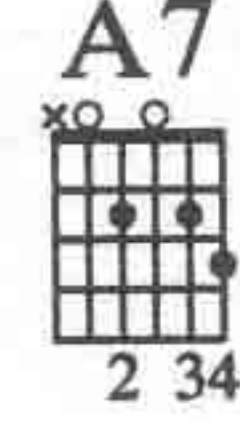
F6  1 34

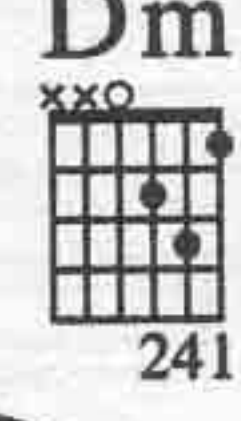
Em7(b5)  3fr. 311

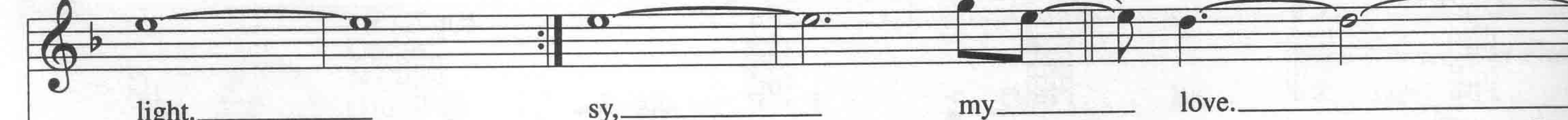
In the dreams of my heart I see your face call - ing me in - to the  
 I just can - not be - lieve you are here with me. Your touch is my ec - sta -

**Guitar Solo:**  
 w/Rhy. Fig. 1 (Keybd. dbld. by Strings)  
 3 times, *simile*

1. A7  2 34

2. A7  2 34

Dm  241



light. — sy, — my — love. —


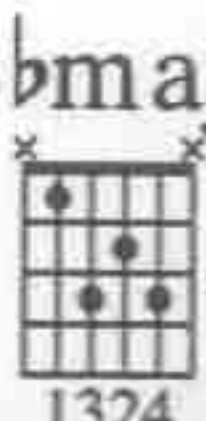



**Acous. Gtr. 1**





**TAB**

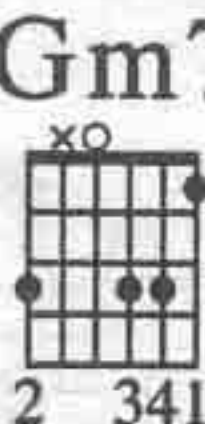
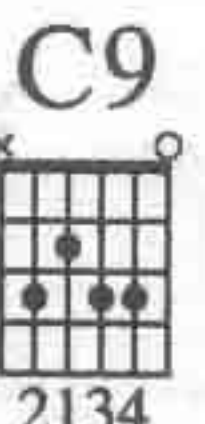

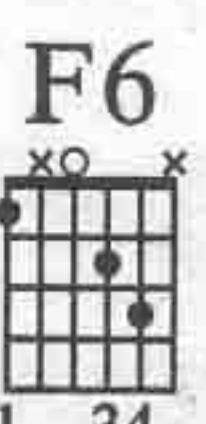

				9	10	10	10	12
--	--	--	--	---	----	----	----	----




 C6  
 Bbmaj7  
 Bb6  
 Am7  
 Dm7


**TAB**  
 12 13 12 12      12      13 12 12 10      10 10      8      10      6 8      5 8 7 6

 Gm7  
 C9  
 Fmaj7  
 F6  
 Em7(b5) 3fr.


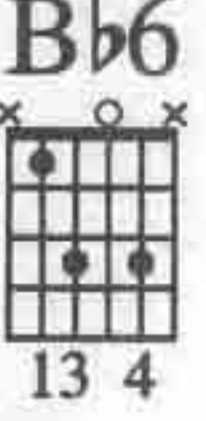


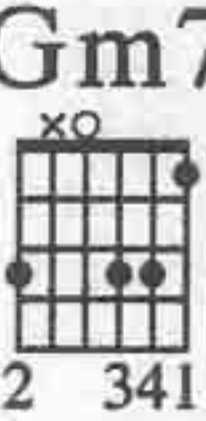




**TAB**  
 5 6 5 8 5 5 6 5 5 6 8 6 8 5      8 6 8 6 8 6 5 6 5 6 5 7 7 7

 A7  
 Acous. Gtr. 1 tacet  
 Elec. Gtr. 1  
 Dm  
 C6



**TAB**  
 6      14      13 12 13      13      14 15 12 13 12

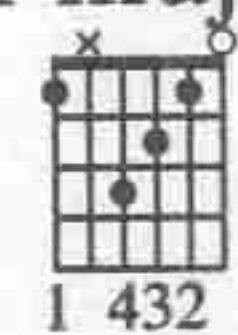
 Bbmaj7  
 Bb6  
 Am7  
 Dm7  
 Gm7  
 C9



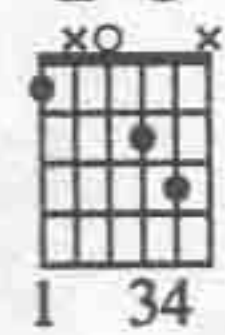
**TAB**  
 15 13 12 13 12      15 15      13 13 13 13 13      11 12 11 10



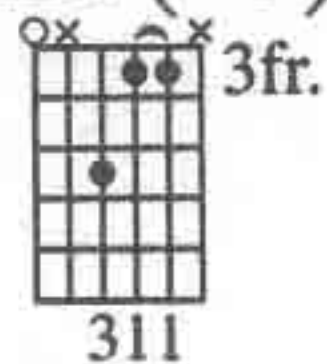
Fmaj7



F6

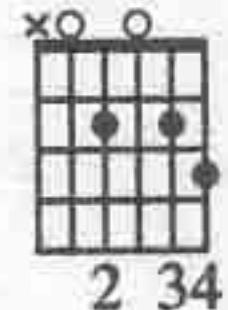


Em7(b5)



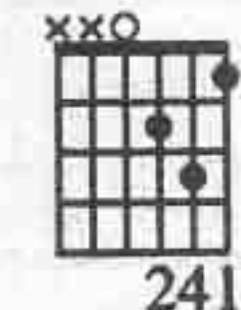
Musical notation for the first system, featuring a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff is a guitar tablature (TAB) section with three lines. The first line contains fret numbers: 10, 10, 10, 10, 10, 10, 11, 10, 12, 10, 12, (12), 10, 12, 12, 10, 11, 11, 10, 12, 12, 13, 15, 15/17. The second and third lines are empty.

A7



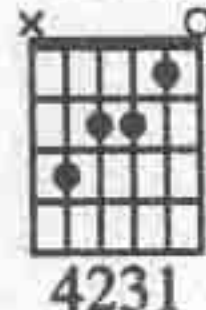
(8va)

Dm

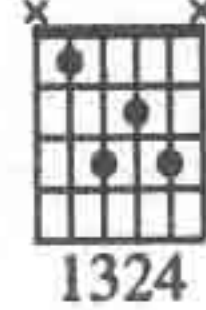


Musical notation for the second system, featuring a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff is a guitar tablature (TAB) section with three lines. The first line contains fret numbers: 20, 17, 20, 17, 20, 17, 20, 17, 20, 17, 20, 17, 20, 20, 20, 20, 20, (20), 17, 20, 20, 17, 20. The second and third lines are empty.

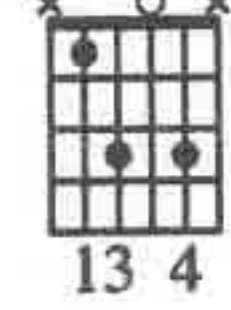
C6



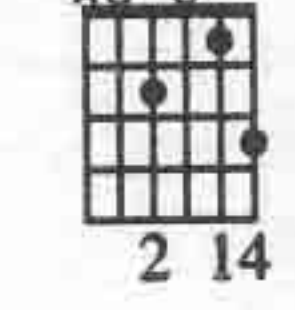
Bbmaj7



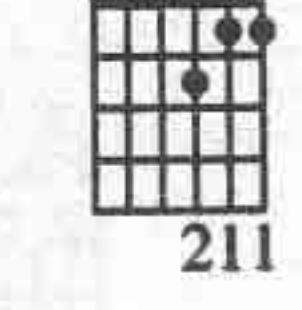
Bb6



Am7

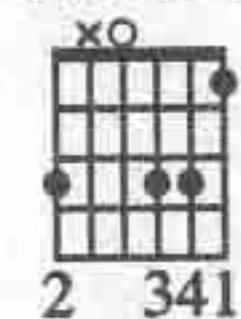


Dm7

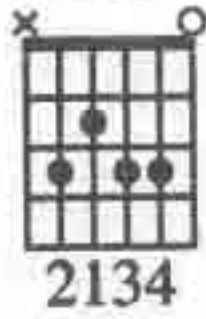


Musical notation for the third system, featuring a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff is a guitar tablature (TAB) section with three lines. The first line contains fret numbers: 17, 20, 18, 18, 20, 18, 20, 18, 17, 18, 17, 18, 18, 17, 18, 17, 20, 18, 17, 18, 17. The second and third lines are empty.

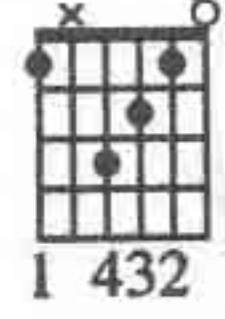
Gm7



C9



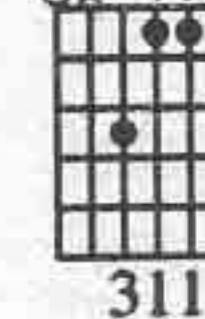
Fmaj7



F6



Em7(b5)



Musical notation for the fourth system, featuring a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff is a guitar tablature (TAB) section with three lines. The first line contains fret numbers: 18, 17, 19, 17, 19, 17, 15, 17, 15, 17, 19, 17, 17, 18, 18, 17, 17, 15, 14, 14, 17, 15, 15, 17, 19, 15, 17. The second and third lines are empty.



*D.S. al Coda*

**A7**  
  
 2 3 4

*8va*

3 3

17 17 20 17 20 20 20 20 20

**TAB**

*w/Rhy. Fig. 1 (Keybd. & Strings) simile*

**Coda**

**A7**  
  
 2 3 4

**Dm**  
  
 2 4 1

**C6**  
  
 4 2 3 1

**Bbmaj7**  
  
 1 3 2 4

**Bb6**  
  
 1 3 4

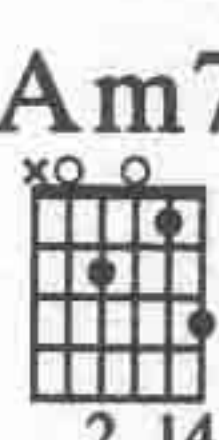
be.


**Elec. Gtr. 1**


*f*


17 19 19


**TAB**

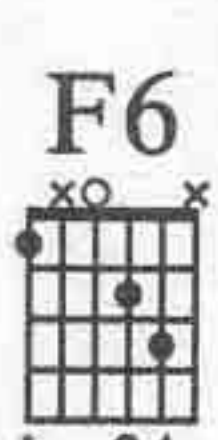
**Am7**  
  
 2 1 4

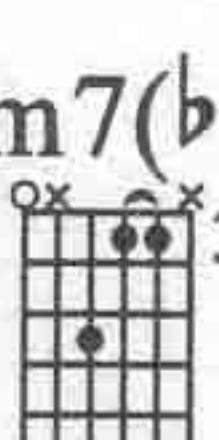
**Dm7**  
  
 2 1 1

**Gm7**  
  
 2 3 4 1

**C9**  
  
 2 1 3 4

**Fmaj7**  
  
 1 4 3 2

**F6**  
  
 1 3 4

**Em7(b5)**  
  
 3 1 1

*8va*

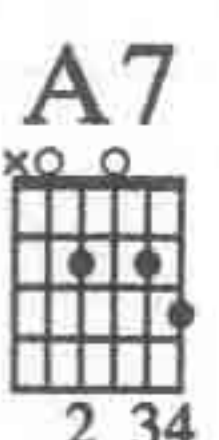
3 3

*pick*

*grad. bend*

17 18 17 20 18 17 17(18) 17(18) 18(19) 19(22) 20

**TAB**

**A7**  
  
 2 3 4

*(8va)*

3 3 3 3 3 3

1 1 1 1 1 1

20 20 20 20 20 (20) (20) 17 20 17 18 17 20 18 20 17 20 18 20 18 18 17 18 17 18 17 19

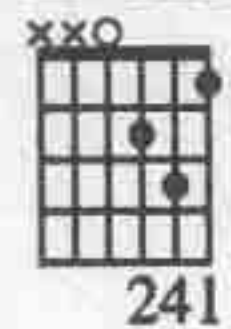
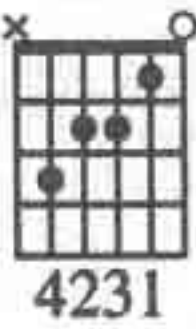
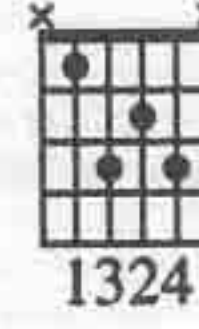
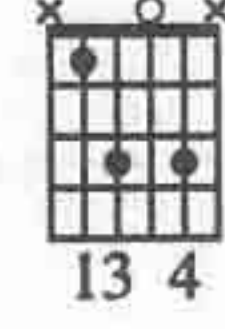
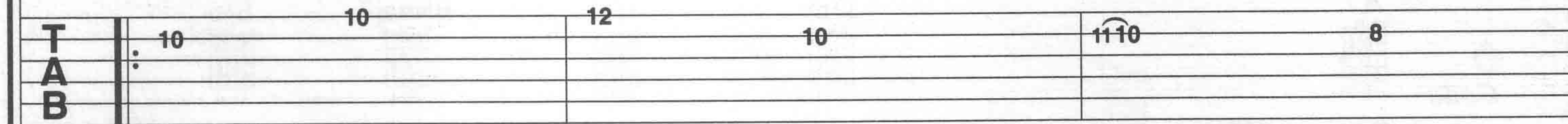
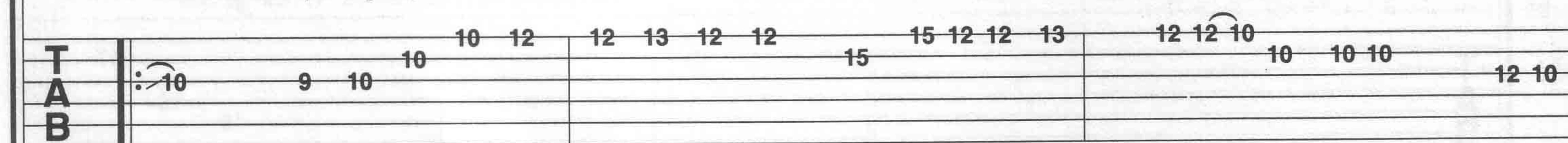
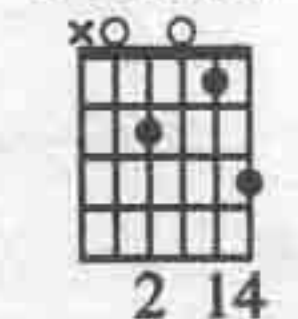
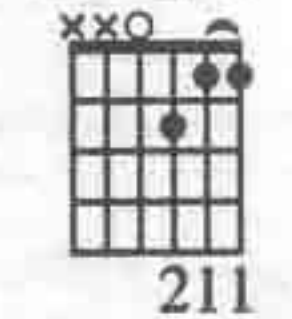
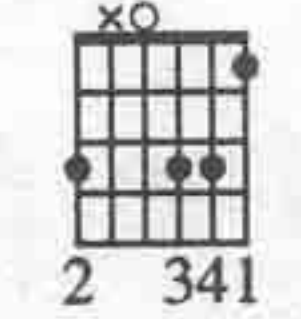
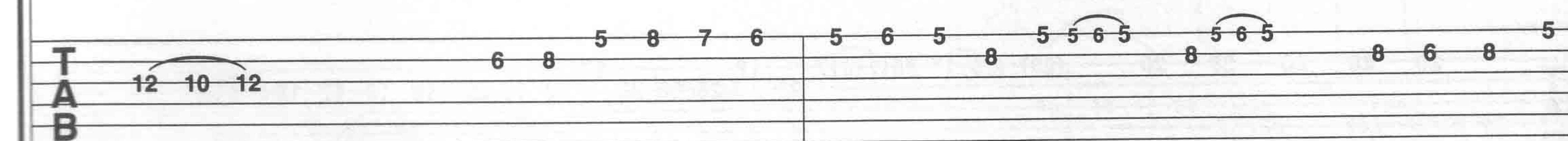
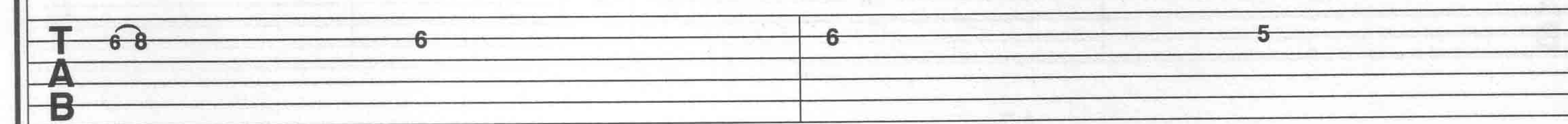
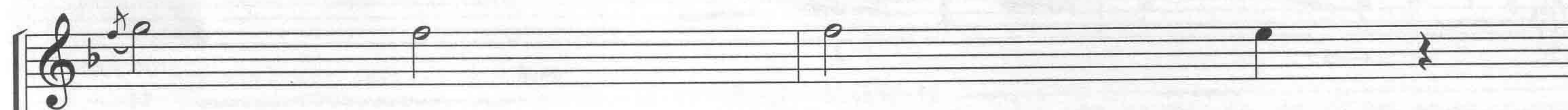
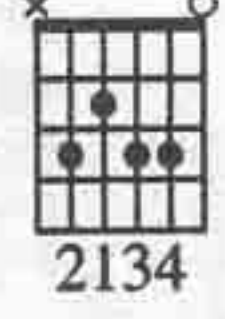
**TAB**



**Outro:**

w/Rhy. Fig. 1 (Keybd. &amp; Strings) simile

w/Lead Fig. 1 (Acous. Gtr. 1) 3rd time, simile

**Dm****C6****Bbmaj7****Bb6****Acous. Gtr. 1 & Elec. Gtr. 1****Elec. Gtr. 1 (on repeat)****Acous. Gtr. 1 (on repeat)****Am7****Dm7****Gm7****C9**



*Repeat till Fade*

**Fmaj7**

**F6**

**Em7(b5)**

**A7**

**TAB**  
 7 9      7      5 7      7 9      9 7 9      (9)

**TAB**  
 8 6 8 6 8 6 5 6 5 6 5      7 7 7

*Verse 3:*  
 Looking into the future,  
 We can see the beginning.  
 Children living in peace and harmony,  
 That is the way it will be.  
 (To Coda)